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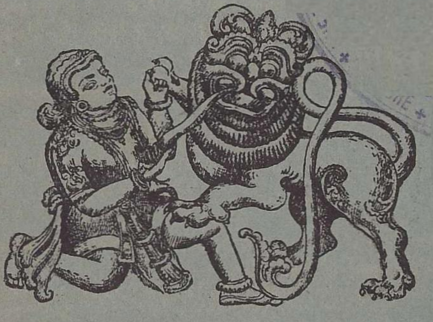

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It is regretted that the articles and reviews are unavoidably delayed.

With the kind permission of the Government of His Highness the Maharaja of Mysore to use 50% of the former consumption of Paper for our Quarterly, the Quarterly Journal of the Mythic Society, will hereafter appear in 64 pages.

We appeal to our subscribers, members, contributors and readers to continue to extend to us their full co-operation in appreciation of the present difficulties.

S.S.

The
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of the
Mythic Society

Vol. XXXV] JULY 1944 [No. 1

KŪḌAL—THE NATIVE PLACE OF THE KĀḌAVARĀYAS

By K. S. Vaidyanathan, B.A.

Of the early Kāḍavarāya chiefs, Ēḻis'aimōgaṉ Kulōttuṅgas'ōḻa Kāḍavarāyaṉ and Aras'anārāyaṇaṉ Kulōttuṅgas'ōḻa Kachchiyarāyaṉ, the two sons of Āṭkoḻḻiyār *alias* Kāḍavarāyar, are said to have hailed from Kūḍal. In a few inscriptions this is said to have been situated in the geographical sub-division Peṟugaṉūr-nāḍu which was a division of Tirumuṉaippāḍi-nāḍu[1]. The latter of the above noted two chiefs was the father of Vīras'ēkhara Kāḍavarāyaṉ and therefore Vīras'ēkhara himself belonged to this Kūḍal. This is also plain from the inscriptions mentioning him. He is called in them Kūḍal or Kūḍalūr Aras'anārāyaṇaṉ Āḷappirandāṉ *alias* Vīras'ēkhara Kāḍavarāyaṉ[2]. Jaṉanātha Kachchiyarāyaṉ, the elder brother of Vīras'ēkhara Kāḍavarāyaṉ figures in records dated in *A.D.* 1171, 1181, and 1183-4[3], while the earliest mention of Vīras'ēkhara is in *A.D.* 1186[4]. From them and from the Siddhaliṅgamaḍam inscription[5] which states that he was the son of Āḷappirandāṉ Aras'anārāyaṇaṉ of Kūḍalūr, it is plain that he also belonged to Kūḍal or Kūḍalūr. Thus, from all these, we see that

1. Nos. 166 and 170 of 1906; 474 of 1937-8: 1004 of S. I. I. Vol. VII; 319 and 320 of S. I. I. Vol. VIII.
2. No. 121 of S. I. I. Vol. VIII.
3. Nos. 165 of 1902; 47 b of 1903; 157 of 1906; 391 of 1921; and 99 of 1934-35.
4. No. 74 of 1918.
5. No. 413 of 1909.

the predecessors of Vīras'ēkhara Kāḍavarāyaṉ of *A.D.* 1186, including Jaṉanātha Kachchiyarāyaṉ of *A.D.* 1171-1183/4, who has been omitted in the Vriddhāchalam epigraph, hailed from Kūḍal and that this Kūḍal or Kūḍalūr was situated in Tirumuṉaippāḍi-nāḍu. We also note that as Vīras'ēkhara's father is stated to have come from that place Vīras'ēkhara himself must have belonged to Kūḍalur and that this was the same as the native place of his father and of his predecessors and could not have been any other village than the one situated in Tirumuṉaippāḍ-nāḍu[6]. And in confirmity with this the later members of this family proclaim themselves as having hailed from Kūḍal or Kūḍalūr in Kīḻ-Āmūr-nāḍu in Tirumuṉaippāḍi-nāḍu[7]. Such being the case there is absolutely no warrant to take Kūḍal in the name Kūḍal Aras'anārāyaṇaṉ Āḷappirandāṉ *alias* Vīras'ēkhara Kāḍavarāyaṉ, as referring to any other place than the one specified and located in Tirumuṉaippāḍi-nāḍu, by the inscriptions themselves.

One difference must however be remembered. It is that whereas Kūḍalūr is said to have been situated in Peṟugaṉūr-nāḍu in some of the earlier epigraphs mentioning the earlier members, the Kūḍal or Kūḍalūr is said to have been situated in Kīḻ-Āmūr-nāḍu in the later epigraphs mentioning the later members. This need not cause any confusion, for the prime district in which it lay is uniformly given out as Tirumuṉaippāḍi-ṉāḍu. Changes in the name of territorial sub-divisions were very common and the name of the village and the district to which it belonged being the same leaves nothing to be desired. The Kūḍal of the later members of the line was without doubt identical with the village of the earlier members.

There is no doubt that Vīras'ēkhara Kāḍavarāyaṉ proved to be a more powerful chief than his predecessors. During his days there was conflict between him and two other neighbouring chiefs *viz.* Adigaimāṉ and Kaṟkaṭagamārāyaṉ. This fact is let known to us in the verses which furnish the earlier pedigree of the Kāḍava family. It is recorded therein that Vīras'ekhara Kāḍavarāyaṉ devastated Kūḍal belonging to the Kaṟkaṭagamārāyaṉs and destroyed the country of the Adigaimāṉ and hoisted the flag of

6. Nos. 137 of 1900 ; 375 of 1902 ; 166, 170 of 1906; 307 of 1910; 423 of 1921; and 187 of 1932-33.
7. Nos. 133 of 1900 and 146 of S. I. I. Vol. VII.

victory with the figure of Hanumān in it. The Kāḍavas had their stronghold at Kūḍal in Tirumuṉaippāḍi-nāḍu. It is clear from a record of the twenty-fifth year of the reign of Kulōttuṅga III from Tiruveṇṇainallūr, that an Adigaimāṉ chief of Tagaḍūr had his principal place in the Tamil country at Kūḍal in Vēs'ālippāḍi-nāḍu[8]. The very statement of the verse mentioning the conquest of Kūḍal in the Vriddhāchalam epigraph[9] itself shows that the Kūḍal conquered by Vīras'ēkhara in *A.D.* 1186, marching westwards from the gates of Gaṇḍarādittaṉ in Vriddhāchalam belonged to a different line of chiefs known as the Kaṟkaṭagamārāyaṉs; thus making clear that the Kūḍal to which Vīras'ēkhara and his ancestors belonged was different from the Kūḍal of the Kaṟkaṭagamārāyaṉs, and that the newly conquered Kūḍal lay somewhere in the west and in the neighbourhood of the Adigaimāṉ country. From the inscriptions of Tīrthamalai it is clear that the Kaṟkaṭagamārāyaṉs had for their capital Kūḍal in Puṟamalai-nāḍu on the south bank of the river Peṇṇai, a sub-division of Tagaḍūr-nāḍu in Nigarilis'ōḻa-maṇḍalam.[10] Where was this Kūḍal and what name does it bear now? That the god of the temple at Tīrthamalai *viz.* Tīrthamalaiyuḍaiya-mahādēvar was called Kūḍalāḻvār[11] shows that the Kūḍal of the Kaṟkaṭagamārāyaṉs is not different from Tīrthamalai itself.[12] Thus the three chiefs *viz.* the Kāḍavarāya, Adigaimāṉ, and Kaṟkaṭagamārāyaṉ were having as their principal places three different villages bearing the same name Kūḍal or Kūḍalūr, one of which was in Tirumuṉaippāḍi-nāḍu, identified with Cuddalore, another in Vēśālippaḍi-nāḍu and the third in Puṟamalai-nāḍu identical with Tīrthamalai. Of the three divisions mentioned above Tirumuṉaippāḍi-nāḍu and Vēs'alippaḍi-nāḍu were on the northern bank of the Peṇṇai river, while Puṟamalai-nāḍu was on the southern bank of the same river. That the last division belonged to Tagaḍūr-nāḍu in Nigarilis'ōḻa-maṇḍalam affords room to think that Kaṟkaṭagamārāyaṉ must have been subordinate to and allied with the Adigaimāṉ.

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8. No. 941 of S. I. I. Vol. VII.
9. No. 74 of 1918.
10. Nos. 658, 660, 669 and 670 of 1905.
11. Nos. 670, 672 and 673 of 1905.
12. Tīrthamalai is stated to be in Puṟamalai-nāḍu, a sub-division of Tagaḍūr nāḍu. No. 676 of 1905.

ICONOGRAPHY OF ŚRĪ VIDYĀRṆAVA TANTRA

By S. Śrīkaṇṭha Śāstri, M.A.

(Continued from Vol. XXXIV, Nos. 2 & 3, Page 204.)

GĀṆPATYA IMAGES

Gaṇapati—according to *Prayōga Sāra :* red, red clothes and ornaments, on red lotus, crescent, 3 eyes, short hands and feet, elephant face, serpent ornament, 4 hands, left up pās'a, aṁkus'a, dara, vara; bījāpūra in trunk. According to *Sārasaṁgraha*—4 hands—from right up aṁkus'a, guṇa, danta, vara; holding bījāpūra in trunk, on a pīṭha with Tīvrā and other S'aktis.

His nine s'aktis—Tīvrā, Jvālinī, Nandā, Bhōgadā, Kāmarūpiṇī, Ugrā, Tējōvatī, Satyā, Vighna-nās'inī—according to *Prapancasāra.* And Aṣṭamātṛkas :—

1. Brāhmī—Golden, deer skin, from right lower rosary, abhaya, daṇḍa, pot.
2. Māhēs'varī—White, from right lower—tris'ikha, paras'u, ḍamaru, skull.
3. Kaumārī—Indragōpa, from left up guṇa, khaṭvānga, daṇḍa, aṁkus'a.
4. Vaiṣṇavī—Nīla, from right up ari, conch, skull, bell.
5. Vārāhī—Anjana, from right up hala, musala, sword, shield.
6. Indrāṇī—Nīla, from left up tōmara, aṁkus'a, vajra, vidyut.
7. Cāmuṇḍā—Red, muṇḍamālā, from right up s'ūla, low sword, left up skull, low human head.
8. Mahā Lakṣmī—golden, from right low rosary, bījāpūra, skull, lotus.

Viri Vighnēs'a *(See ante).* Sindūra colour, 3 eyes, crescent, 4 hands—left up pās'a, right up aṁkus'a, right lower embracing Puṣṭi touching her Yōni ; gold-pot in trunk. Puṣṭi holds a lotus in left hand ; her right hand embracing the God ; Or—10 arms, from left

lower bījāpūra, mace, bow, discus, rosary; from right lower—lotus, pās'a, arrow, rada and jewel-pot (in the highest right hand). 3 eyes, tip of trunk in the Yōni of Puṣṭi who has her hand on his linga.

Lakṣmī Gaṇēs'a—pītāmbara, 4 hands from right up to right lower—discus, conch, danta, abhaya; gold-pot in the trunk; 3 eyes, Lakṣmī on his left lap holding a lotus in left and embracing with right hand.

S'akti Gaṇapa—golden colour, 4 arms from left up to left lower pās'a, aṁkus'a, danta, bījāpūra; mōdaka in the trunk (one variety). Or—right up pās'a, rosary, tooth, sṛṇi (left up), mōdaka in trunk; with S'akti, Or—from let up to left lower—pās'a, aṁkus'a. kalpalatā and viṣāṇa, bījāpūra in trunk, 3 red eyes, crescent. Or—as Hēramba—five elephant faces, on a lion, from right up tris'ula, left up aṁkus'a, right rosary, left mudgara, right skull, left ṭaṁka, right mōdaka, left rada, right abhaya, left dāna: 10 arms. Or—right and left lowest vara, abhaya, above them mōdaka, rada; over them paras'u, kapāla; over them rosary, mudgara, over them aṁkus'a, tris'ūla.

Subrahmaṇya Gaṇapati—for Brahmacārins; on Ṣaṣthītithi, red, red clothes and ornaments, 4 hands from right low lotus, left low abhaya, right up śakti, right low (?) cock.

Mahā Gaṇapati—according to *Sārasaṁgraha:* in ocean of sugar-cane juice, ratnadvipa, under Pārijāta tree, jewel-throne 6 petal-lotus, in its centre trikōṇa, on it god, 3 eyes, white, crescent, 10 arms from upper most left and right discus, conch; lower pair triśikha, guṇa; sugar-cane bow and red lotus; gadā and paddy ears; bījāpūra and rada; the trunk pours jewels, pearls etc. from a jewelled pot; embraced by Śakti holding lotus in left. Or—from left upper to right lower according to Prayōgasāra—

cakra, prāsa, sugar-cane bow, gadā, bījāpūra, tooth, vrīhyagra, lotus, pāśa and lotus (prāsa=triśūla), pot in trunk. According to *Gaṇēśvara Parāmarśinī* from right lower to left lower-gadā, śūla, śaṁkha, kalhāra,¹ tooth (on right side); śālygra, pāśa, cakra, sugar-cane bow, bījāpūra.

For different purposes—Kāmya karma, to capture elephants, for māraṇa, vaśya etc. For destroying obstacles—black, fierce, 3 eyes, ears like cāmara, nāgōpavīta, red clothes and ornaments, on a lotus, holding lotus, goad, pāśa, tooth, śakti, mace, vara, abja, sugar-cane bow, śālāgra. Or—arrow, bow, Kamaṇḍalu, mōdaka, pātra, śakti, tōmara, pāśa, sugar-cane, aṁkuśa. For Stambhana—yellow, for vaśya—red, for māraṇa-black, for uccāṭana—dhūmra, for strength and puṣṭi—reddish, for gold—golden, for salvation—white and as a muni.

Bījāpūra Gaṇapati—holding bījāpūra, gadā, sugar-cane bow, triśūla, cakra, śaṁkha, pāśa, utpala, kalamāgra and tooth; ratnakalaśa in trunk.

Trailōkya mōhana Gaṇes'a—white, crescent, 3 eyes, from left up to left lower—guṇa, sṛṇi, vara, sugar-cane, with trunk touching the yōni of S'akti who is dark, embracing him touching the linga and holding lotus. Or—from right lower to left lower—lotus, sṛṇi, jewel-pot, and left lower hand on yoni of S'akti.

According to Dakṣiṇāmnāya—Haridrā Gaṇēśa—6 arms—pās'a, paras'u, vara, sṛṇi, Krōdhamudrā and abhaya on left and right; on jewelled throne, yellow, yellow clothes and ornaments.

According to Pūrvāmnāya—Vakratuṇḍa—red, 3 eyes, on red lotus, 4 hands left up pās'a, aṁkus'a, abhaya, vara. In Kāmya karma—worshipped in fire, 3 eyes, on lotus, 4 arms, golden colour.

According to Uttarāmnāya— Ucciṣtha Gaṇēs'a— on lotus, unmatta, 3 eyes, red, 4 arms—pās'āṁkus'a, mōdakapātra and danta. The image should be made of

the size of thumb from the root of S'vētārka or markaṭīkāṣṭa. Or—on red lotus, 4 hands—arrow, bow, guṇa, aṁkus'a, naked, with naked S'akti in act of coitus.

MAÑJUGHŌṢA

Mañjughōṣa—a S'aivite deity, white, a kumāra with panca-cūḍa, 2 hands holding sword and book, surrounded by 8 Bhairavas, yakṣas, yakṣiṇis etc. According to *Kukkuṭēśvara Tantra*, the Ṛṣi of the mantra is Bṛhadāraṇya. Mañjughōṣa is a Bhairava and has three forms Sāttvika, Rājasa and Tāmasa. Or—white, left lotus, right s'ringāra s'īlana vidhi; on the head of bull, head of Kukkura (cock), kunda flower on head, with book and naked. Or—under the Lakuca tree; According to Bhairava Tantra, he is a form of S'aṁkara, white as above, or with yellow dress. Ṛṣi Kaṇva.

Kukkuṭēs'vara—golden colour, bird form in the hand of Gaurī, 2 wings, red s'ikhā and red beak.

Mahā S'āstā—on a horse, 3 eyes, binding a Sādhya with noose and throwing him before the Sādhaka. His S'aktis— Gōptāra, Pingalākṣa, Vīrasēna, S'ām-bhava, Triṇētra, S'ūli, Dakṣa, Bhīmarūpa.

Vaivasvata—blue or black for good jīvas, for sinners on a buffalo, holding daṇḍa, surrounded by pitṛs.

Citragupta—with kirīṭa, citrābharaṇa, citravastra, vicitrāsana, dharma lēkhaka, Yama vāhikādhikāri.

Āsurī Durgā—Daughter of Atharvan and Kaṭukā, on a lotus, 4 hands—right vara, s'ūla, left—abhaya, aṁkus'a.

Kubēra—Garutma colour, naravāhana, 2 hands—vara, gadā. According to Mēru Tantra—2 hands with pot filled with money and ratna karaṇḍa, short legs and hands, heavy paunch, on a ratnapīṭha under Vaṭa.

Vis'vāvasu Gandharva—according to *Sārasaṁgraha* with kalāpa on head, surrounded by Kanyās, leading towards the worshipper a Kanyā.

Varuṇa—according to S'āradātilaka—white, on a lotus, pearl necklace, 4 hands—pās'a, aṁkus'a, abhaya, vara.

Navagrahas according to Vedic mantras. (Smṛti Saṁgraha)

Ravi—on lotus, 2 hands with lotus, 7 horse chariot, Kirīṭa, born in Kalinga.

Chandra—white, 2 hands with daṇḍa.

Kuja—red, 4 hands—gadā, s'akti, s'ūla, vara, on mēṣa.

Budha—yellow, 4 hands—daṇḍa, on simha.

Guru— Do——Do———rosary,kamanḍalu, vara, daṇḍa (abhaya ?).

S'ukra—white, 4 hands—rosary, kamanḍalu, daṇḍa, vara.

S'ani—Nīla, 4 hands—bow, s'ūla, on vulture.

Rāhu— Do——Do —sword, trident, cakra ? on simha.

Kētu—Dhūmra, 2 arms—vara, gadā, on vulture.

According to Bhaviṣyōttara, Mangala was born from the sweat of Pināki, 4 hands—sword, s'ūla vara (?), on mēṣa, red clothes.

Ratnadhārā—pouring ratnas on sādhaka.

Hanumān—according to *Hanumad gahvara*—five fierce faces, 3 eyes each, east face—monkey, south—Narasimha, west—Garuḍa with Vajratuṇḍa, north—boar, upper most—horse face, on prētāsana, yellow eyes, yellow clothes, makuṭa, 10 arms—sword, trident, khaṭvānga, pās'a, aṁkus'a, parvata, dhruvamuṣṭi, gadā, muṇḍa, (s'aṁkha ?). Subduing Tāraka. Or —golden colour, red eyes, pītāmbara, surrounded by Sugrīva etc.

S'ĀKTA IMAGES

Saṁdhyā—according to Lakṣmī kulārṇavā—6 faces, 12 arms, sitting on the kēsara of white lotus on jewelled throne, red, 16 years old,above neck white, from neck to waist yellow, from the waist to feet nīla colour.

S'rī Vidyā—Mālinī—red clothes, 5 faces, 3 eyes each, on red

lotus, 4 arms—pās'a, aṁkus'a, skull with amṛta, and tris'ūla.

Yōginīs—Ḍākinī, Rākiṇī, Lākinī, Kākinī, Sākinī, Hākinī and Yākinī:

Ḍākinī—on 16 petal lotus of Vis'uddha cakra, red, 3 eyes, one vastra, 4 hands—khaṭvānga, tris'ūla, cup (tris'ikha ?) and carma; food-pāyasānna; residing in skin, surrounded by s'aktis Amṛtā etc. 16 Svaras—A to Aṃ. (अ to आं). According to Saubhāgya Ratnākara—red, 3 eyes, one face, 4 hands—right up s'ūla, lower—khaṭvānga, left up—shield, lower cup.

Rākiṇi—in the heart 12 petal-lotus, 2 faces, dark, canines, 4 hands right lower to right up—abja, s'ūla, kapāla, ḍamaru; eating s'uddhānna, surrounded by Kālarātri etc; residing in the blood. According to Saubhāgya Ratnākara—black, 4 hands—s'ūla, abja, ḍamaru, caṣaka. Varṇas from Ka to Ṭha. (क to ठ). Kālarātri etc. have 4 hands—2 in anjali, 2 with swords; 14 hands—with 2 hands holding respectively; skull, sword; vara, abhaya; book, rosary; bell, sword; sṛṇi, guṇa; sword, shield; vara, abhaya; kadalī, kalas'a; s'ūla, vētāla; vara, abhaya; kuṭhāra, deer; tris'ūla, ḍamaru;

Lākinī—in maṇipūra cakra of nābhi 10 petal lotus, residing in māmsa 3 faces, 3 eyes each, black, 4 arms—s'akti, vajra, daṇḍa, vara. Surrounded by Ḍāmarī etc. and 10 mariçis. Eating guḍānna. Marīcis hold skull and s'ūla, and nati. Varṇas—Ḍa to Pha, (ड to फ). According to Saubhāgya Ratnākara 6—arms—from right up vajra, s'akti, daṇḍa, abhaya, vara, darī.

Kākinī—in Svādhiṣṭhāna 6 petal-lotus, 4 faces, yellow, 3 eyes each face; 4 hands—tris'ikha, sṛṇī, skull, abhaya; residing in Medhas, surrounded by Bandhinī etc. who are yellow and have vara, abhaya and nati hastas. Eating curd-rice. Varṇas Ba to La. (ब to ल)

Sākinī—in mūlādhāra 4 petal lotus. 5 faces, golden, residing in bone, 4 hands—sṛṇi, lotus, book and jñāna mudrā; surrouned by Varadā etc. who are red, yellow,

black and white respectively, hands in nati, rosary and vara. Eating mudgānna. According to Saubhāgya Ratnākara, she is S'ākinī, five faces, 4 hands with sugar-cane bow, sṛṇi, book and Jñānamudra, Varṇas—Va, s'a, ṣa, sa ; (व,श,ष,स).

Hākinī—in ājñā cakra in brow, 2 petal lotus; white, 6 faces, 3 eyes each, residing in majjā, 4 hands—jñānamudrā (right up), ḍamaru (right lower), rosary and skull (left up and low). Surrounded by Hamsavatī etc. who are white, with tris'ūla, vara, nati. Eating haridrānna. Varṇas Ha and Kṣa. (ह and क्ष)

Yākinī—In sahasrāra lotus of brahma randhra, all varṇas A to Kṣa, (अ to क्ष) all āyudhas, all dhātus, representing s'ukra dhātu, enjoying with Para S'iva, all food; S'aktis from A-Amṛtā to Kṣa-Kṣamāvatī. (*Ḍādīnām sarva vaktrā*).

YŌGINĪ PĪṬHAS from A (अ) to Kṣa (क्ष)=64.

Kāmarūpa	Ēkavīra	Kṣīrapura
Vārāṇasī	Jālaṁdhara	Hastināpura
Nēpāla	Mālava	Uḍḍis'a
Pauṇḍra vardhana	Kulāntaka	Prayāga
Purasthira	Dēvīkoṭa (?)	Vis'vapura
Kānyakubja	Gōkarṇa	Māyāpura
Pūrṇagiri	Mrāutēs'vara	Jalēs'vara
Arbuda	Aṭṭahᵉsa	Malayagiri
Āmrātakēs'vara	Virajā	S'rīgiri
Ēkāmra	Rājagṛha	Mērugiri
Trisrōta	(Gṛha rāja)	Girivara
Kāmakōṭi	Mahāpatha	Mahēndragiri
(Dēvi Kōṭa)	Kolhāpura	Vāmanapura
Kailāsa	Phalāpura	Hiraṇyapura
Bhṛgunagara	Ōmkāra	Mahā Lakṣmīpura
Kēdāra	Jayantikā	Uḍāyṇa
Candrapura	Ujjayinī	Chāyāchatra.
S'rīpīṭha	Vicitraka	

According to Matsya Purāṇa Lalitā resides in Prayāga, Vindhyavāsinī in Vindhyā, Vis'ālākṣī in Vārāṇasī, and Tārā in Kiṣkindha Parvata.

AṢṬĀṢṬAKA NYĀSA OF S'RĪ CAKRA.

Goddess	Kṣētra	Pura	Pīṭha	Vṛkṣa	Mudrā	Maṇḍala	Santāna vallī	Letters	Cakra
1. Mangaḷā	Prayāga	Vēs'inī (Vams'nī)	Kāmarūpa	Vaṭa	Padma	Vyōma	Mēru	Ām-Kṣām आं-क्षांम्	Ādhāra
2. Carçikā	Vārāṇasī	S'auṇḍinī	Malayagiri	S'leṣmā-taka	Linga	Vāyu	Mahēndra	Īm-Lām ईं-लाम्	Nitamba
3. Yōgīśā	Kaulāpura	Kaivartinī	Pūraṇgiri	Udumbara	Surabhi	Vahni	Candra-s'ilā	Ūm-Hām ऊं-हांम्	Nābhi
4. Hara-siddhā	Aṭṭahāsa	Kuṭinī	Kulāntaka	As'vattha	Kṣōbhiṇī	Salila	S'āmbara Bhēdāvalī	Ṛūm-Sām ॠं-साम्	Hṛdaya
5. Bhadra or Bhaṭṭinī	Jayantikā	Gaṇḍaki	Cauhāra	Vibhītaka	Drāviṇī	Pṛthvī	Ambara Yōgāvalī	Lrūm-ṣām ॡं-षाम्	Kaṇṭha
6. Kilakilā	Cāritra	Rajanī	Jālan-dhara	Nimba	Aṁkus'a	Agni	Kulis'a bhēdāvalī	Ēm-S'ām ऐं-शाम्	Mukha
7. Kālarātrī	Ēkāmra	S'ilpinī	Uḍyāna	Karanja	Lelihāna	Vyāpikā	Rakta-varṇāvalī	Aum-Vām औं-वाम्	Nāsika
8. Vibhīṣakā	Dēvīkōṭa	Saṭīnapurī	Dēvīkōṭa	Kadamba	Bhōkī-mudra	S'ivamaṇ-dala	Lampaṭā-valī	Ah-Yām अः-याम्	Lalāṭa

MUDRAS

Definition of mudrā : *Kulamūlāvatāra* :—

Mudam svarūpa lābkhāhyām dēhadvārēṇa vā'tmanah ।
Yāhyarpayantyayatnēna mudrāstāh parikīrtitāh ॥
Mocayantigrahādibhyō pāpaugham drāvayanti ca ।
Mocanam drāvaṇam yasmāt mudrā s'āstrēṣu varṇitā ॥

Mudras used generally—Aṁkus'a, Kuṁbha, Astra, Hṛdaya, Sira, S'ikhā, Kavaca, Nētra.

S'aiva Mudras—Hṛdaya, S'ira, Nētra traya, Gālinī, s'aṁkha, Matsya, tris'ikha, āvāhanī, sthāpanī; sannidhāpanī, samrōdhanī,sammukhīkaraṇa,sakalī karaṇa,avaguṇṭhana, Dhēnu, amṛtīkaraṇa, paramīkarmṇa, trikhaṇḍā, sarva samkṣobhiṇī, sarvavidrāvaṇī, sarvākārṣiṇī, āvēs'akāriṇī, unmādinī, mahāṁkus'a, Khēçarī, bīja, Mahāyōni, s'aktyutthāpana, bāṇa—kōdaṇḍa, pās'a.

Gāṇapatya mudras—danta, pās'a, aṁkus'a, vighna, laḍḍukā, bījāpūra.

S'aktamudras—Mausalī, Daurgī, Lakṣmī, Akṣamālā, Vyākhyā, Vīṇā (for Mātangī), pustaka, yoni, pās'a, aṁkus'a, vara, abhaya, khaḍga, carma, bāṇa.

Gāyatrī mudras—sumukha, sampuṭa, vītata, vistṛta, dvitri—catur—panca—ṣaṇ—adhō-mukhas, vyāpakānjali, s'akaṭa, yamapās'a, grathita, sammukhōnmukha, vilamba, muṣtika, matsya, kūrma, varāha, simhākrānta, mahākrānta, mudgara, pallava (24). At the close of japa—surabhi, jñāna, simha, yōni, kūrma, pankaja, linga, niryāṇa (8).

Vaiṣṇava mudras—s'aṁkha, cakra, gadā, padma, vēṇu, s'rīvatsa, kaustubha, vanamālā, jñāna, bilva, garuḍa, nārasimhī, vārāhī, hayagrīvī, dhanu, bāṇa, paras'u jaganmōhinī, kāma ; vānara.

Sauramudras—padma and biṁba.

For S'iva—Linga, yōni, tris'ūla, akṣamālā, vara, abhaya, mṛga, khaṭvānga, kāpālika, ḍamaruka.

At the close of worship—Saptajihvā, nārāca, samhāra, sṛṇi, kālakarṇikā, vismaya, bindu.

Panca mudras for namaskāra—Sumukha, caturasra, vṛtta, gōmukha, yōni.

उद्यत्सूर्यसहस्रभ।स्वरतनुः सूक्ष्मातिसूक्ष्मा परा ।
विद्युपुञ्जनिभेन्दुकोटिसदृशी धामत्रयाध्यासिनी ।
तत्तेजस्त्रितयात्मकैक मनुभिर्वाक्काम शक्त्याख्ययुक् ।
कूटैस्यब्धि शरर्तुभिः परिणता नित्यात्मिक' पातु वः ॥

(*Concluded*)

SOURCES OF INDIAN ART

By P. Sama Rao, B.A., B.L.

(Continued from Vol. XXXIV, Page 271.)

AMS'AVADBHĒDĀGAMA.

Like the Upaniaṣds which are the sources of our Indian philosophy, this limb of the Vedas is the source of our Indian art. Vātsāyanā's Kāmasūtrās, Citralakṣana, and S'ukrācārya's S'ilp, S'āstrās together with the Kasyapīya, seems to have borrowed not a little from this source. We are not in a position to determine if this was based on any earlier texts. It describes the making of the materials used in painting, and alludes to the different kinds of crowns and thrones, the particulars of which are set out in detail in the Mānāsāra *āgama*, referred to *infra*. I shall here confine myself to the making of thepainter's materials.

According to this āgama citra means only sculpture; Citrārdha, bas relief; and Citrabhāsa, the painting done on plain surfaces, such as walls, boards, stone-slabs and cloth, giving the illusion, as it were, of solid figures.

It is enjoined in the *āgamas* that the house walls of private persons and of temples should be decorated with paintings. Figures of Gods executed in conformity with their descriptions in the Dhyānaslōkas-Mantra Mūrties—and paintings of happy events recognised as such by the Purāṇas and the *āgamas*, all painted in proper forms and conveying *rūpa*, *rasa*, and *bhāva*, formed the subject matter of art in dwelling houses. Pictures of wars, death-scenes sad events, and figures of nudity (*nagnās*) and wild emotions were prohibited depiction. The main reason is that home is sweet home and that only the peaceful and not the discordant emotions should be portrayed therein.

This *āgama* contains methods of preparation of colours and the surfaces on the walls before painting thereon. These are borrowed and described in detail in another text called the S'ilparatna.

S'ILPARATNA

This text contains a recipe for the preparation of the ground and the plaster to cover it with. The stone wall is chisselled to an

uniform roughness just enough to hold the coating of plaster. Conches and shells are burnt in kilns and the resultant chunam is slaked. Four parts of this chunam are mixed with one part of *mudga*, *Kvathalava*, and one of fine sand. The entire mixture is soaked in jaggery-water after adding ashes of ripe plantain fruits, mixed well, and allowed to remain for one month in a vat. The mixture is then taken out and ground nicely with jaggery water to a buttery consistency, to become the necessary plaster.

Application—The chisselled wall is then cleaned free cf dust and the plaster is applied with the cocoanut husk. When dry another thin coating of it is put on with a clean metalic trowel and the surface polished into a smooth and perfect plane by means of a wooden one. When the plaster is somewhat dry, the surface is washed with clean water by means of a brush made of fine cocoanut fibre. After the water has been fully absorbed by the plaster the surface is white-washed by either of these different kinds of chunam. One of these kinds is made of nicely powdered unburnt conches or shells or kaolin with neem or ' wood-apple gum. The other kind is made of finely powdered lime ground several times with the water of tender cocoanuts. This final mixture of white wash is laid on the plastered wall with the bark of *sakota* tree or with a brush made of the stalk of the *Kētaki* plant. This white wash may be diluted with hot water, if necessary, before application. This lime white-wash cannot be used on wooden or cloth surfaces. It can be used for stone or wall surfaces only.

S'ilparatna also refers to methods of making pencils necessary for the sketching of the outline. Pieces of old tile are ground to a very fine consistency, mixed with the dry powder of cowdung ; gum-water is added and the whole mixture is once again ground into a fine paste. This paste is rolled into sticks and dried. These were called *Kitta-lēkhanis*.

The sketching is undertaken with a *Kitta-lēkhani*. A clean bit of cloth functions as rubber for the correction of any defect. After the satisfactory drawing, a parallel outline outside the outline drawn with the *lēkhani* is undertaken with the aid of saffron water. The original pencil drawing is then wiped off. Any further corrections in the yellow outline are effected with red colour. No

painting was sketched with a *Kitta-lēkhani* in an inauspicious moment.

Painting. Next comes the painting proper. Local colours are then filled in with a large brush or *Sthūla-lēkhani*. By the increasing depth of elevation and depression, निम्नोन्नत (*Nimnōnnatha,*) is sought to be produced. The degrees of shade were secured by judicious mixture of colours. By manipulating the colour washes the appearance of roughness and softness (*Pārunya* and *Mardana*) were attained.

It is to be noted here that in Indian painting the effects of light and shade were not totally dispensed with, although the perspective was sought to be expressed by the depth of the line. They were resorted to and to a minimum extent only, when indispensable. The ancient artists employed them only when they did not detract from the expression of the line-form. Ajanta and the Sigiriya paintings are the best examples.

Our ancients divided paintings into two kinds; *rasacitra* and *dhūlicitra*. In the *rasacitra* liquid colours were used; while in the *dūlichitra* dry coloured powders were spread on the ground as in the manner of rangavali. The paintings at Ajanta, Bagh, and Sigiriya belong to the *rasacitra* class.

Palette. According to our ancient texts there were five primary colours; namely, red, yellow, blue, white, and black. These were called S'uddhavarṇās, These were prepared as follows :—

(1) *Yellow*: or Pītha-Varna Dhātu ; This is a kind of earth obtainable from some hills and beds of rivers. It is dug out and clods washed free of dirt and well pulverised. The dirt is further drained off many times by mixing with water. When the pure yellow mud is recovered, its paste is applied to the outside of a clean newly made earthen pot so that the moisture may be absorbed. The colour which dries up into flakes is pealed off and preserved.

(2) *Red*: or Rakta Dhātu or Gavrika or the Indian Red. This is also an earthy (colour) substance recovered from hills and river beds. It is prepared in the same manner, as above.

(3) *Blue*; or Syāma Ḍhātu. The texts are silent as to how and where it could be found. It might be a metalic compound like the copper sulphate. It is preserved in the gum of wood-apple tree to prevent its dehydration and thus turning white. The preparation is as in the case of yellow.

(4) *Black*: or Kṛṣṇa Dhātu or Lamp-black. The preparation of this is different. An oil lamp or *Praṇathi* supplied with a long wick is lit. An earthen pot smeared with cowdung and dried, is kept covering it. The flame becomes smoky on account of want of necessary oxidisation. The soot emitted begins to settle on the inner surface of the covering pot. It is collected, mixed with water, dirt, if any, is drained off, and the resultant black paste is similarly dried on a newly made earthen pot and its flakes preserved. All the above colours after collection are treated with Neem-gum, well-ground, dried, and preserved for use.

The following compound colours, called the subsidiary, are prepared likewise and preserved for use.

(5) Light-Red, or *Mridhu Rakta ;* Red lead or *Sindhūra*; Middle Red or *Madhya Rakta*; Arika or *Haritāla*; Deep Red or *Ati Rakta*; and Lac Dye or *Lakṣa.*

(6) *Yellow, Golden :* This is gold beaten into very thin or lamina—like flakes, powdered and mixed with fine sand. The mixture is well-ground into fine dust, or *dhūma.* The fine gold dust is drained off similarly for the removal of sand particles in a *Kācha Pātra* or sand-glass and then preserved. It is applied to a painting after mixing it with glue. When the application is dry, its surface is burnished into a shine by means of an ivory pad or wild boar tusk.

The glue or vajra-lēpa is prepared thus ; bits of fresh buffalo hide are boiled in water to a pasty consistency. When semi-solid it is taken out, rolled into balls and dried. This glue may be employed in the place of neem or wood-apple gum.

The mixing of colours was regulated by the following proportions. After the mixture the same process of cleaning etc. when necessary, is gone through and the mixed colours are preserved similarly.

(7) *Rose*; or *Gaura Varṇa;*-White (Sīta) plus Red (Rakta); 1 : 1

(8) *Taracchehhavi*—Black (Kṛṣṇa) plus White (sīta) plus yellow (pīta) ; 1: 1: 1:

(9) *Gaja Varna*-Grey—White (Sīta) plus Black (Kṛṣṇa); 1: 1:

(10) a. *Orange* or *Vakula Varṇa*—Red (Rakta) plus Yellow (Pīta); 1: 1:

b. *Deep Red* or *Ati-Rakta*—Red (Rakta) plus Yellow (Pīta); 2: 1:

c. *Pingala* or Deep Chrome;—Red (Rakta) plus Yellow (Pīta); 1. 2:

(11) *Kṛṣṇa*—Yellow (Pīta) plus Black (Kṛṣṇa); 2: 1:

(12) *Man's skin;*—Yellow (Pīta) plus Black (Kṛṣṇa); 1: 1;

(13) *Parrot-Green*;—Haritala (Yellow Chrome) plus Blue; 1: 1

(14) *Mauve* or violet or *Nerali Varṇa;*—Black plus Lac Dye ; 1: 1:

(15) *Vermillon* ;—Lac Dye plus White (Sīta) ; 1: 1;

(16) *Indigo* or-Neela, Colour of male hair;—Black plus Blue; 1: 1:

(17) *Sankrama Varṇas* were obtained by the mixing of the various primary colours with the subsidiary or secondary colours in various proportions by permutations and combinations.

Amśavadbhēdāgama referred to already gives another classification of colours; it says, that there are four sub-colours in each of the four primary colours and suggests the ways of remembering them by the analogy of the specimens of natural life. The text dealing with the sub-kinds of the white colour, however, seems to

have been lost. The other three primary colours are thus divided into the following.

Red.

Aruṇa-that is blood of hare.	Rakta-colour of Shoe-flower.	Sōna-colour of the Kunsuka flower or Parrot's beak.	Pātala—the colour of the Lac Dye.

Yellow.

Svarna-colour of Gold.	Kapila-colour of Gold-water, or Rajani sara.	Pīta-Harital or Chrome yellow Colour.	Harita or the colour of Cat's eye or Gomēdhika

Blue.

Nīla or the colour of the clouds	Syāma or the colour of the crow.	Karāla or the colour of peacock's neck.	Kṛṣṇa or the jet black colour. of the wings of beetles.

All these sixteen colours are called the *Svathantra-varṇās* by the *āgama*.

Amśavadbhēdāgama also refers to the preparation of brushes. They are divided into three kinds on the basis of size, and the materials used to make them. They are (a) *Sūkṣma* or fine brush made of squirrel's hair; (b) *Madhyama* or intermediate brush made of hair on goat's belly; and (c) *Sthula* or big brush made of the hair in the ear of calf. The handles of these brushes were prescribed to be six *angulās* and the hair six *Yavās* (size of a barley corn) in length respectively.

This as well as the other *āgamas* describe various postures or *Sthānas* of the human figure. They are (a) The *riju* or the full frontal view; (b) *ardharju* or half front view; (c) *Sachika* or side view; (d) *Ardhākṣi* or side view; and (e) *Bhittika* or the full side or profile view. Corresponding to these frontal postures there are dorsal postures also called by the same names. The frontal postures are technically known as the *Mukhyā* while the dorsal ones *Parāvritta*.

The *āgama* prescribes sūtras or vertical lines called the *Mukha-pārsva*, *Kakṣa*, and *angapārsva* divided from each other at distances fixed by it for the various *sthānās*. These lines fix

the limits of the outlines of the figures to be drawn or sculptured. "The line which is imagined as passing through the top of the *Makuta*, the middle of the forehead, the tip of the nose and the centre of the navel, and terminating at the middle of the two feet is called the *Mukhapārsva* or the *Brahma Sutra*. On either side of it at the prescribed distances come the *Kakṣa* and the *angapārsva* sūtras one after the other. The distances are equal and measure six *angulās* each in the case of the *Rijusthāna* while in the other *sthānas* they vary as prescribed. In the extreme side view or the *Bhittika Sthāna* or the profile the two *angapārsva* sūtras and the two *Kakṣa* sūtras coalese into each, so that we have but three sūtras only; while in the other cases all the five lines exist and determine the outline."

These poses or attitudes are four; (a) *Samabhangi* pose: here the shoulders are in the same horizontal level. This corresponds to the *Rijusthāna* or the full frontal view. Gods Viṣṇu, Sūrya, Buddha, Goddess Lakṣmi, Gourī, and Pārvathī are usually represented in this attitude. Standing Gaṇēśa, Sūrya of Kōnarak, and Viṣṇu idols in every temple are instances. (b) *Abhangi* pose; In this pose one shoulder is lower than the other. The Brahma sutra falls either to the right or left of the navel. Images of Bodhisatvas. Bhoga S′akti, Gangādhara, Chandrasēkhara Sōmadhāri, Vallīramāyi, and Sundaramūrthi vigrahas are instances. (c) *Tribhangi* pose; here are three bends in the image which stands like the lotus stalk. The Brahma sūtra passes through the centre of the eye-ball to the chest and to the left or the right of the navel. Images of female deities are examples. (d) *Athibhangi* pose; it is *tribhangi* pose of extreme type, with great bends. Natarāja images and the bronze statue of Kāḷi in the Calcutta Museum, and the dancing figures of sculpture at Halebid and Belur are instances.

These poses are expressive of movement or life. In the movement of limbs we are at once struck with the lightning flash of the impelling thought itself much more than with the 'History of Action subsequent to thought.' The Indian artist is unique therein.

(*To be continued.*)

THE CHRONOLOGY OF A POPULAR VERSE

REGARDING THE GODDESS SARASVATĪ: BEFORE C. D. A. 1300

By P. K. Gode, M.A.

In the *Subhāṣitaratnabhāṇḍāgāra*[1] there are 13 verses regarding the goddess Sarasvatī but in these verses no reference is found to the peacock, the *vāhana* of this goddess now current in the Deccan. The chronology and authorship of these verses have not been recorded in the above compilation. The last verse in this group of verses is very popular in the Deccan and is daily repeated by devout people in morning and evening prayers. This verse reads as follows :—

"याकुन्देन्दुतुषारहारधवला या शुभ्रवस्त्रावृता
यावीणावरदण्डमण्डितकरा या श्वेतपद्मासना।
याब्रम्हाच्युत शंकरप्रभृतिभिर्देवैः सदा वन्दिता
सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा॥ १३ ॥

In my recent paper[2] on Sarasvatī I pointed out that the composition of this verse is older than *A.D. 1516* in which year it was quoted in a MS[3] of a medical glossary called the द्रव्यावली निंघण्टु. The MS begins with this verse though the verse is not a part of the text of this glossary by Mahendra Bhogika son of Kṛṣṇabhogika. The MS was copied at a place which was situated outside the Deccan[4] and hence we may reasonably conclude that this popular verse of the Deccan of today was current in *A.D. 1516* outside the Deccan.

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1. Compiled by Parab and Panshikar, N. S. Press, Bombay, 1911, p. 3.
2. "Haṁsavāhanā and Mayūravāhanā Sarasvatī" (*Vide* pp. 133-140 of the *Journal of the Indian Society of Oriental Art*, Calcutta, 1941 (Vol IX), My friend Mr. H. G. Narahari of the Adyar Library informs me that peacock is the *vāhana* of Sarasvatī in Mysore, while in the Tamil country both the *haṁsa* and the *mayūra* are accepted as the *vāhanas* of this goddess.
3. MS. *No. 1054 of 1886-92* (B. O. R. Institute, Poona) dated Saṁvat 1572= *A.D. 1516*. This MS. is described by Dr- H. D. Sharma on pp. 126—127 of his *Descriptive Catalogue of Vaidyaka MSS*. Vol. XVI, Part I (1939).
4. Cf. Colophon Statement :—

   पुस्तकं लीषाइतं पंडित श्रीरांणं। रणथंभगढ महादुर्गमध्ये "

The chronology and authorship of the floating mass of literature called the *Subhāṣitas* is a task worthy of the attention of Sanskrit scholars interested not only in their textual aspects but also the historical ones. The history of this proverbial literature needs to be critically studied and for this purpose every definitely dated usage of a proverb or a *Subhāṣita* needs to be recorded, so that in course of time we may be able to compile a dictionary of these *Subhāṣitas* not in the manner of the *Subhāṣitaratnabhāṇḍāgāra*, where all these *ratnas* or jewels of literature are huddled up in groups but where they will be arranged historically with exact information about their origin and growth as far as available records can help us to reconstruct it. With this end in view I may try in course of time to record the usages of at least some popular verses or *Subhāṣitas*, leaving it to other scholars to supplement my usages with earlier ones preferably.

Coming now to the history of the popular verse regarding Sarasvatī under reference I have to point out that this verse seems to have been composed earlier than about *A.D.* 1300 as it occurs in an old Gujarati *Phāgu* or Spring-poem called the *Vasantavilāsa* which according to Prof. K. B. Vyas "was composed somewhere about V. S. 1400" (=*A.D.* 1344)[5]. A MS of this poem was copied at Ahmedabad in Saṁvat 1508=*A.D. 1452* by Ācārya Ratnāgara[6]. This poem quotes many Sanskrit and Prākrit verses[7]. Prof. Vyas has given all these verses in Appendix II to

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5. *Vide* p. XXXVII of Intro. to *Vasanta-Vilāsa* by K. B. Vyas, Bombay. 1942.

6. *Ibid* p. iii.

7. *Ibid* p. vii—Every Old Western Rajasthānī verse in the *Vasanta-Vilāsa* is followed by a parallel Sanskrit or Prākrit verse. The work begins as follows :—

"पहिलउं सरसति अरचिसु रचिसु वसंतविलासु ।

वीणु धरइ करि दाहिणि वाहणि हंसुलउ जासु ॥ १ ॥

याकुन्देन्दुतुषारहारधवला...............निः शेषाजाड्यापहा ॥ १ ॥" etc.

his edition of the poem[8]. Here the verse about Sarasvatī found at the beginning of the poem reads as follows :—

" या कुन्देन्दुतुषारहारधवला या श्वेतपद्मासना
या वीणावरदण्डमण्डितकरा या शुभ्रवस्त्रावृता।
या ब्रम्हाच्युतशङ्करप्रभृतिभिर्देवैः सदा वंदिता
सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा ॥ १ ॥"

Prof. Vyas traces this verse to the source viz. सुभाषित-रत्नभाण्डगार -४-१३ but as I have observed above this compilation mentions no sources from which it has drawn its contents and consequently the authorship of the verse must remain undetermined till we trace the verse to sources earlier than *A.D.* 1344 or so, when the *Vasantavilāsa* was composed in Gujarat by an author Jaina or Brahmanical[9]. It is, however, certain that our verse enjoyed some popularity in Gujarat about the end of the 13th century and the beginning of the 14th as it is quoted by the author of the old Gujarati poem *Vasantavilāsa*.

It would thus be seen that our verse "याकुन्देन्दु" etc. has been found in non-Deccani sources of C. *A.D.* 1300 and *A.D.* 1516 and it would be useful for our inquiry if we are able to trace it in Deccani sources prior or posterior to C. *A.D.* 1300. Iconographic texts have a direct bearing on the origin and growth of Indian Iconography but in the absence of exact dating of these texts they loose much of their historical value.

8. *Vide* pp. 54-65. Works from which the Sanskrit and Prākrit verses have been quoted in the *Vasanta-Vilāsa* are कर्पूरमञ्जरी, अमरुशतक, नैषधीयचरित, कुमारसंभव, प्रबोधचंद्रोदय, शाकुन्तल, शिशुपालवध. Some of the verses can be found in anthologies like सदुक्तिकर्णामृत, सुभाषितावलि etc.

9. *Vide* pp. IX to XIX of Intro. by Prof. Vyas, where he discusses the question of the authorship of the *Vasanta-Vilāsa* and the several contrary views regarding it.

THE STORY OF THE ASURAS

By Rao Sahib N. K. Venkatesam Pantulu, M.A., L.T.

(Continued from Vol. XXXIV Nos. 2 & 3, p. 216.)

vi

THE EXPLOITS OF S'RI KṚṢṆA, BALARĀMA, PRADYUMNA AND ANRIRUDHA (HARIVAṀṢA AND MAHĀBHĀRATA).

At the end of the Dvāpara Yuga of the present *viz.* the twenty-eighth chaturyuga of this *Sveta-Varāha-Kalpa* mother-earth found her weight too heavy, owing to the vicious warriors on earth collecting huge armies and being ever in a state of war. A council was held among the devas on the summit of Meru and it was resolved that Nārāyaṇa should take an avatar in the world as S'ri Kṛṣṇa in the womb of Devaki and fulfil the desire of Vāsudeva to have the Lord as his son. The asuras, known as Shadgarbhas, who were the sons of Kālanemi, the son of Hiraṇyakas'ipu, were observing penance in Pātāla, after the fall of their kinsmen in the terrible war fought between the devas and the asuras, in a previous kalpa. By the ordinance of Nārāyaṇa, these six asuras were to be born as the first six children of Devaki, intended to be murdered by Kaṁsa, who had been himself Kālanemi. Kaṁsa had to do this cruel act because he had, as the father of his own sons, the Shadgarbhas, cursed them to be killed by their own father, who found fault with them for worshipping and meditating on Lord Brahma, who was a deva. Thus it came about that the asuras who were the six sons of Kālanemi were got rid of by this means for the good of the devas. The seventh conception of Devaki was an abortion. The eighth child of Devaki was Devi Herself, as Yoga-Nidra, in the womb of Yas'oda, the wife of Nanda in Gokula, so incarnate at the bidding of Nārāyaṇa. When Devaki had S'ri Kṛṣṇa as her eighth child, the child was, at the bidding of the Lord, transferred to the abode of Yas'oda and the female issue born there was taken to the bed of Devaki, at midnight on the eighth day of the dark fortnight of the month of S'rāvaṇa. Kaṁsa killed the female form, which, in an instant, transformed itself into Devi, foretold his end and went

off to Her abode on theVindhyās. Thus was Nārāyaṇa born as. S′rī Kṛṣṇa. Balarāma, his brother, was born to Rohini, another wife of Vāsudeva. S′rī Kṛṣṇa, Balārama and Devi were thus born together for the relief of the world from the ravages of the asuras.

S′rī Kṛṣṇa and Balarāma were secretly conveyed to Gokula and were brought up by Nanda and Yas′oda out of fear for Kaṁsa. They lived there for eleven years. During that period, S′rī Kṛṣṇa and Balarāma performed many wonderful feats. They are worshipped in India to this day as the avataras of Nārāyaṇa and Adis′eṣa, (The full story is related in my "Story of Śrī Kṛṣṇa".) S′rī Kṛṣṇa killed the asura Śakata, in the form of a cart, while Kṛṣṇa was still a boy. He also rooted out two huge trees (Arjuna trees) and killed the asura woman Pūtana, sent by Kaṁsa to kill the child Kṛṣṇa, milking it with poison. Pūtana was the daughter of Bali. (Baka and Bāna were the sons of Bali, and they were killed by Bhīma and Aniruddha respectively, see later). The asuric serpent Kāleeya was crushed and driven from the waters of Yamuna to the sea by Śrī Kṛṣṇa. Dhenukha, as an ass, was killed by Balarāma. So was the asuric lad Pralamba killed by Balarāma in sport. Kṛṣṇa also killed the asura-bull, Vṛṣabha and the asura-horse Kesi.

Kaṁsa, hearing of the feats of the brothers afraid of their prowess and remembering the word he had heard from Devi and Nārada that his end was to be from the eighth child of Devaki, sought to kill Kṛṣṇa, as he had come to know meanwhile of the trick played by Vasudeva at the birth of Kṛṣṇa. He sent Akrura, a great devotee and partisan of Kṛṣṇa, to fetch the brothers to witness a festival arranged in honour of a great bow of Viṣṇu. The brothers knew the foul game, but boldly went to Mathurā, the capital of Kaṁsa, the Yādava King, who had in fact, deposed his father Ugrasena and mounted the throne out of greed for power. He had also kept Vasudeva in practical confinement. S′rī Kṛṣṇa managed to enter the armoury of Kaṁsa and he easily broke the bow. He went to the amphitheatre, where Kaṁsa had arranged for a duel for S′rī Kṛṣṇa, in which he was to be killed by the great duellists Cānura and Muṣtika. At the

entrance to the amphitheatre, Kaṁsa had kept his wild elephant Kuvalayāpida. Śrī Kṛṣṇa killed it and killed Cānura, and Balarāma killed Muṣtika. When Kaṁsa saw that he failed to see the end of Kṛṣṇa, he grew angry and railed. Śrī Kṛṣṇa pulled Kaṁsa from his seat, dragged him along the pathway in the royal amphitheatre and crushed the great asura to death.

Śrī Kṛṣṇa then enthroned Ugrasena as the King of the Yādavas, and went for his education with his brother to Sāndīpa. He learnt all the arts and sciences in a few days and, as *Dakṣina* to his guru, got him back his son who was dead many years ago, facing Yama for his sake. On the way he killed Pāncajana, a crocodile-asura and from its bowels took out the Conch-*Pāncajanya*,—the conch of Śrī Kṛṣṇa.

When Śrī Kṛṣṇa and Balarāma returned to Mathurā, their career began. Jarāsandha, the king of Magadhā, invaded Mathurā eighteen times, to wreak his vengeance against Śrī Kṛṣṇa, who had killed, in cold blood, Kaṁsa, the son-in-law of Jarāsandha. Jarāsandha himself was a man made up of two parts of a body put together by the rākṣasi, Jara. But Jarāsandha could not be killed by Kṛṣṇa. A terrible asuric ruler at Karavirapura by name Srigāla, who took the title of Vāsudeva proudly to defy Vāsudeva (Kṛṣṇa), was killed by Śrī Kṛṣṇa. The marriage of Kṛṣṇa with Rukmini was itself a romantic event and created enemies among the powerful monarchs of the day. They set up Kālayavana to invade Mathurā. To avoid him, S'rī Kṛṣṇa shifted the capital to Dvāraka. He managed to kill Kālayavana easily, by getting the yogic aid of Muchukunda. Śrī Kṛṣṇa led an expedition against the greatest asura of the age, Naraka of Prāgjyotis'a, and after a terrible war, killed him and all his comrades. He sent away all the wealth of Naraka to Dvāraka. After his advent to Indralōka for the Pārijata, for the sake of his queen S'atyabhāma, he killed the Shatpura-asuras at the bidding of Indra. S'rī Kṛṣṇa, thereafter, killed the proud asuric king Paundraka, who too called himself Vāsudeva and defied the authority of S'rī Kṛṣṇa. He killed also the proud princes Haṁsa and Dimbhaka, who ill-treated the sage Durvāsa in their kingly pride. Another vicious person in the form of Vichakru was killed by S'rī Kṛṣṇa. Ēkalavya was also

killed by Kṛṣṇa. Kṛṣṇa killed Sālwa and put down all the troublesome kings and princes and made the Yādava Kingdom powerful and glorious.

Then he took personal interest in the affairs of the Pāndavas of the lunar race. He always helped the Pāndavas against the wicked sons of Dhṛtarāṣtra. His sister, Subhadra, was married to Arjuna, and their son Abhimanyu died in the Great War of Kurukṣetra. Parīkṣit, the son of Abhimanyu, continued the lunar race. Kunti, the mother of Yudhiṣtira, Bhīma and Arjuna, was the aunt of S'rī Kṛṣṇa. Before the Rājasuya by Yudhiṣtira at Indraprastha, S'rī Kṛṣṇa managed to get Jarāsandha killed by Bhīma. During the Rājasuya by Yudhiṣtira, S'rī Kṛṣṇa killed the wicked prince S'isupāla of Cēdi. In fact S'rī Kṛṣṇa cleared the ground for the Pāndavas and the Pāndavas with the aid of S'rī Kṛṣṇa, completed the destruction of the asuric princes of the time and relieved the earth of her burden.

vii.

The son of S'rī Kṛṣṇa, Pradyumna, and Aniruddha, the son of Pradyumna, were great warriors. As soon as Pradyumna was born, he was carried away by the asura S'ambara. Pradyumna grew up there, and killed S'ambara taking with him Māyāvati as his wife. Pradyumna with the aid of S'rī Kṛṣṇa, killed Vajranābha and married his daughter Padmāvati. Aniruddha with the aid of Kṛṣṇa, made the asura Bāna powerless and took as his wife Usha, the daughter of Bāna. Bāna was a great devotee of Śiva and he went off with S'iva.

By their glorious feats on earth, relieving the earth from the asuras Śrī Kṛṣṇa, Balarāma, Pradyumna, and Aniruddha became objects of worship as Vyuha-Catuṣtaya, as Vāsudeva, Sankarsaṇa, Pradyumna and Aniruddha, the four great forms of Nārāyaṇa.

The first Haihaya prince, Ēkavīra, a descendant of Yayāti of the lunar race and the founder of the Haihaya dynasty, allied by kinship to the Yādavas, who were also descended from the lunar dynasty, relieved the royal maid, Ēkāvali, the daughter of King Raibhya, from the grip of the Asura-King Kālaketu and married her. (Devi Bhāgavata VI. 20—23.)

viii.

THE EXPLOITS OF THE PĀNDAVA BROTHERS, BHĪMA AND ARJUNA. (THE MAHĀBHĀRATA)

(1)

The Pāndava brothers, Yudhiṣtira, Bhīma, Arjuna, Nakula and Sahadeva were the offspring of the deities, Dharma, Vāyu, Indra and the Asvins. Kunti and Mādri, the wives of King Pāndu, had them through the grace of the devas and by the virtue of the mantra communicated once by the sage Durvāsa to Kunti. They were all valiant and ever united. They were like one tree with branches and leaves. The root of that tree has been described to be "S'rī Kṛṣṇa and their regard for Brāhmaṇas." Seeing their power and glory, Duryodhana, the son of Dhṛtarāṣtra, taking counsel from his wicked brother Dussāsana, his uncle S'akuni and Karṇa, the son of Kunti before her marriage, who had become a friend of Duryodhana and an enemy of Arjuna, tried several means to harm the Pāndavas. Instead of crushing the *dharmic* brothers, all the acts of Duryodhana united them stronger than ever. When they escaped from the vile attempt of Duryodhana to have them all burnt in a house of lac at Varaṇāvata, they ran into a forest and escaped from the evil-minded Duryodhana. Then Bhīma met in the forest the vile rākṣasa Hidimba. Bhīma killed him and married his sister Hidimbi and had a great monster Ghatotkacha as his son, who was a great friend of the Pāndavas in all their trials and died at the hands of Karṇa during the great war of Kurukṣetra, fighting on the side of the Pāndavas. Hidimba had been an ally of the princes Haṁsa and Dimbhaka who were killed S'rī Kṛṣṇa, but he escaped death in that fight. He was vanquished and thrown to a distance by Balarāma. (Harivaṁṣa, III. 126).

While the Pāndavas were in guise as Brāhmin lads in Ēkachakra, after their escape from the house of lac, Bhīma had to encounter Baka, the son of Bali and the brother of Pūtana, and kill him. During the later exile of the Pāndavas, after the dice play Bhīma had to kill Jatāsura, who attempted to carry away Draupadi. Bhīma also killed Kimmira, the brother of Baka and the friend of Hidimba.

During the exile of the Pāndavas, Arjuna was sent by Yudhiṣtira to do penance and get the weapons of the devas. He underwent severe penance and obtained *pāśupata-astra* from Mahādēva and also the weapons of the *lōkapālas*, Yama, Vāyu, Varuṇa and Kubera. Indra met Arjuna and took him to his own *loka*, an impossible act for human beings, but natural for one born of the essence of Indra. He stayed five years with Indra and learnt the art of divine warfare and received all the weapons of Indra. At the bidding of Indra, Arjuna overcame the remnants of the asuras that were living in Hiraṇyapura and also the band of asuras known as Nivāta-Kavachas.

(2)

The work undone by S'rī Kṛṣṇa, Balarāma, Pradyumna and Aniruddha was completed by the Pāndavas. Bhīma killed Jarāsandha in a duel under the instruction of S'rī Kṛṣṇa. He was one of the most powerful asura monarchs of the time. Kīcaka and his brothers, who were terrible and wicked people, were killed by Bhīma, while the Pāndavas were living *in cognito* in the city of Virāta during the last year of their exile, because Kīcaka attempted to seduce Draupadi, as she happened to be in the palace as a hair dresser of the royal ladies of Virāta.

All the wicked princes of the age mustered under the lead of Duryodhana and they were all killed in the great war of Kurukṣetra, the most bloody war ever fought on Indian soil. The great army of Samsaptakas who defied Arjuna was annihilated by him. Rāksaṣas like Alambuśa, the son of Jatāsura, and others who helped the Kauravas met with their ends on earth during the war. The great King of the day, Bhagadatta fell on the twelfth day of the war. The powerful enemy of the Pāndavas, Jayadratha fell on the fourteenth day of the war. In addition to the wicked four, Duryodhana, Dussāsana, S'akuni and Karṇa, the Kauravas lost all on their side, except Kritavarma and Asvatthāma. Even great men like Bhīṣma and Drōṇa lost their lives, as they had to serve Duryodhana. Dhṛtarāṣtra lost all his hundred sons. Even the Pāndavas had to lose all warriors on their side, including their sons the greatest warrior prince Abhimanyu, the son of Arjuna. On the whole, the Kauravas lost eleven *Akṣouhinīs* (one

akṣouhini=21,870 chariots 21,870 elephants, 65,610 horses and 1,09,350 foot-soldiers) and the Pāndavas lost seven *akṣouhinīs*. A thorough sweep of Kṣatriyas was made during the eighteen days of the great war fought on the field of dharma, Kurukhṣetra. The wholesale destruction of the Kṣatriyas was second only to the great devastation of the Kṣatriya race by Paraśurāma, the son of Jamadagni, in a previous age. The great sage Veda Vyasa says that the great war of Kuruṣetra left only ten warriors alive at the end of war. viz. three on the side of the Kauravas and seven on the side of the Pāndavas.

The prayer of mother-earth for relief from the load of warriors and armies, intent on the destruction of dharma in the world, had been heard and the new age of Kali was inaugurated on the field of dharma, established by Kuru mahārāja of the lunar race. Asura forces are naturally again accumulating in the world and the removal of such asura forces from age to age is the work of God on earth. The Lord has said distinctly that when dhama loses its hold on the world he would, in some form or other appear and restore dharma in this holy land of dharma and satya, of gods and rṣis.

APPENDIX

(i)

A cogent account of the long and deadly conflict between the devas and the asuras, the sons of Aditi and Diti, respectively the wives of Kas'yapa, is given in the Skānda Purāṇa, Mahes'vara kānda-Kedāra Khānda).

Sanaka, Sananda, Sanātana and Sanatkumara were the four sons born of the will-power of Brahma. Once when Sanatkumāra went to the abode of Viṣṇu in Vaikunṭha, Jaya and Vijaya the *dvārapā lakās* obstructed him. They were cursed to be born in the world. Accordingly they were born in three lives as enemies of Viṣṇu and returned to Heaven through the Grace of the Lord. They were Hiranyākṣ'a-Hiranyakaśipu, Rāvana-Kumbhakarṇa and S'isupāla-Dantavakra. S'isupala and Dantavakra were sent out of the world by S'ri Kṛṣṇa, Rāvana and Kumbhakarṇa were released from their earthly frames by S'ri Rāmachandra. Hiranyākṣa was killed by Viṣṇu in the form of Varāha, when Viṣṇu was raising the earth out of the water after *Praḷaya.*

Hiraṇyakas'ipu performed terrible penance. Indra tried in various ways to disturb his penance. He killed the asuras in his presence. The asura chief was not moved out of his penance. Indra carried away the virtuous wife of the asura. Even then he was not disturbed. Nārada warned Indra. Indra left the wife of the asura and returned to *Svarga* (Heaven). His son was Prahlāda, who was a great devotee of Viṣṇu. He showed Viṣṇu as Nārasiṁha, when his father doubted the existence of God. His son Virochana gave his head to Indra, when Indra begged his head of him with a view to kill him. The son of Virochana was the famous Bali, who agreed to be sent down to Pātāla by Viṣṇu, as Vāmana. He is to be Indra in the next *kalpa*, Viṣṇu is protecting him in Pātāla even to this day.

(ii)

When Bali ousted Indra from his seat in *Svarga*, as the chief of the devas, Bali ordered the asuras to carry off all the fine *Ratnas* (precious articles) of *Svarga* to Pātāla. On the way, they fell in the Ocean of Milk the abode of Nārāyaṇa. For regaining the gems and also for getting nectar (*amṛta*) for the eternity of the devas and the asuras they were induced by Nārāyaṇa to churn the Ocean. The nectar that came from the Ocean was carried away by the asura Vāṛṣaparva to Pātāla. Viṣṇu took the form of *Mohini*, decieved the asuras, the stealers of the nectar, and gave it all to the devas. A terrible war ensued between the devas and the asuras who could not brook the act of Viṣṇu as the protector of the devas, in which Viṣṇu killed the asuras in large numbers and the war came to an end with the fall of their mighty chief Kālanemi, a son of Hiraṇyakas'ipu. Indra was reinstated as the chief of the devas.

(iii)

Indra killed Trisiras, the son of Visvakarma, as his severe penance was a source of misgiving to Indra about his safety on the throne of *Svarga*. Brahmahatya took hold of Indra and Indra remained long in hiding within a lake. Nahuśa, the great king of the lunar race, was made Indra, but he got the curse of Agastya and fell into the world as a serpent. Then Yayāti was made Indra but his boast of his *punya* threw him down. Indra was sought out and re-instated as the chief of the Devas.

(iv)

Visvakarma performed penance and had Vṛtra as his son. Indra killed the asura Namuchi with the foam and with the aid of the weapons made of the bones of Dadhichi, the son of Atharvan, Indra killed Vṛtra. (one account says that it was after killing Vṛtra that Indra was afflicted by *Brahmahatya*). Tāraka the son of Namuchi was killed by Skanda, the son of S'iva and Pārvathī.

Indra once showed disrespect to his guru Bṛhaspati and the latter cursed Indra and went away. Bali overcame Indra and took possession of the three worlds. He desired to raise all the asuras to *Svarga.* S'ukra, his guru, pointed out to Bali that, without performing one hundred *Aśvamedhayagñas*, (horse sacrifices)he could not be the permanent ruler of *Svarga* and that he could not raise the asuras to *Svarga*, as only those who performed vedic yagñas in Bhāratavarṣa, the *Karma Bhūmi* of the universe, could rise to *Svarga.* Bali went down to the banks of the Narmada and performed *Aśvamedhayagñas.* When he had completed ninety-nine and commenced the one-hundredth, Vāmana appeared as a Brahmacāri and asked for three feet of ground. (When Bali invaded *Svarga*, Indra and the devas evacuated Amarāvati and fled through the sky as birds and reached the āsrama of Kas'yapa. At the bidding of Kaśyapa, Aditi performed *Śravana-Dvādasi-vrata* and had Viṣṇu as her son, Vāmana). Bali could not give the third foot of ground, as Viṣṇu took the mighty form of Trivikrama and measured the existing worlds with only two of His feet. Then Vindhyāvali the wife of Bali, seeing Bali bound by Garuda, at the bidding of Vāmana, as a promise-breaker, offered that Viṣṇu might place his third foot on the three heads of herself, her sons and her husband. (Bali had a hundred sons). Viṣṇu was pleased with the virtuous surrender of the virtuous family and sent down Bali and the asuras to *Sutala*, and admiring the sincere devotion of Bali to Him, Viṣṇu agreed to be ever with him in *Pātāla.* Viṣṇu gave Bali the boon of being ever-living, *Chiranjīvi.* (the seven Chiranjīvis are Asvatthāma, Bali, Vyāsa, Hanumān, Vibhīs'aṇa, Kṛpa and Paras'urāma.)

(To be continued.)

CULTURAL ASPECTS OF MEDIEVAL KARNĀṬAKA

By Dr. A. P. Karmarkar, M.A., LL.B., Ph. D.

(*Contd. from Vol. XXXIV. Nos. 2 & 3 Page 147*)

THE RĀṢṬRAKŪṬAS

- 1 Dantivarma I
  - 2 Indra I
    - 3 Govinda I
      - 4 Karka or Kaka I
        - 5 Indra II = M. a Cāḷukyan Princess
          - 6 Dantidurga
        - 7 Kṛṣṇa I (Akālavarṣa)
          - 8 Govinda II
          - 9 Dhruva
            - Kamba, 'Stamba'
            - Karka
            - 10 Govinda III =M Gāmuṇḍabbe
              - 11 Amoghavarṣa I or S'arva
                - 12 Kṛṣṇa II = M, daughter of Kokkala — Cēdi or Kalacūri King
                  - 13 Jagattuṅga = M. Lakṣmi, a Kalacūri Princess
                    - 14 Indra III = M. Vijayāmbā, a Kalacūri Princess
                      - 15 Amoghavarṣa II
                      - 16 Govinda IV
                  - Daughter, married the Western Cāḷukya King Ayyana II
                    - 17 Buddiga or Amoghavarṣa III = M. Kundaka, a Kalacūri Princess
                      - Daughter Revakkā M. Western Gaṅga King Būtūga II
                      - 18 Kṛṣṇa III
                        - a son
                          - Indra IV
                      - 19 Khoṭṭiga Amoghavarṣa IV
                        - Nirupama
                          - 20 Kakkala or Karka II
                - Daughter Saṅkha = M. The Pallava king Nandivarman III
            - Indra
        - Nanna Saṁkaragaṇa

THE RĀṢṬRAKŪṬAS OF MALKHĒḌA

722-973 A.D.

The Rāṣṭrakūṭas are designated as *Laṭṭalūrapuravarādhīśvaras.* Their later records *i.e.* from 870 A.D. claim a yadu descent (Sātyaki branch).

722 A.D. *Indra I* :—carried away the Cāḷukya princess Bhavanāgā from the marriage pendal at Kaira [60].

745-758 A.D. *Dantidurga* :—defeated the rulers of Kāñcī, Kaliṅga, S'rī S'aila, Kosala, Lāṭa, Ṭanka and Sindh [61]. He marched against his eastern neighbours in Kosala [62], Udayana of S'irpur, Jayavardhana (Pṛthivi-vyāghra) of S'rīvardhan, King of Kutch, Gurjara of Bharoach [63], Cāḷukyas of the Gujrat branch, and Kīrtivarman II [64]. He 'probably occupied' Khāndesh, Nāśik, Poonā, Satāra and Kolhāpūr. Govinda was appointed as Governor of Gujrat.

758-772 A.D. *Kṛṣṇa I* :—Rājādhirājā Parameśvara [65]. He succeeded his nephew. He removed Karka II from the Governorship of Gujrat. He defeated Rāhappā (Kīrtivarman or Viṣṇuvardhana of Veṅgī ?). He overthrew the Cāḷukyas completely. Yuvarāja Govinda was sent against King Viṣṇuvardhana of Veṅgī (770 A.D.) [66]. He became the ruler of the Marāṭhi C. P. He added Koṅkaṇa to his kingdom and appointed Saṇṇaphulla there [67].

772-780 A.D. *Govinda II* :—Prabhūtavarṣa Vikramāvaloka. His throne was usurped by Dhruva in about 780 A.D. [68].

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60. E.I. XVIII, Sanjan plates, pp. 235 ff.
61. Ellora Inscriptions, E. I. V. p. 23; Sāmangad grant, lines 21,22; E. I. IX. pp. 24 ff.
52. Altekar, *Rāṣṭrakūṭas and their times*, p. 37.
63. *Ibid.* p. 38.
64. I. A. XI. p. 111.
65. *Ibid* V. pp. 145 ff; XII. pp. 181 ff: XIII. pp. 46 ff.
66. Alās plates of Yuvarāja Govinda, E. I. VI. pp. 208 ff.
67. E. I. III. pp. 292 ff.
68. Altekar, *op. cit.* pp. 51 ff.

780-793 A.D. *Dhruva* :—S'rī Vallabha or Kalivallabha. He gave a death blow to Govinda's reign with the help of the rulers of Kāñcī, Gaṅgavāḍī, Veṅgī and Mālava. Later he defeated all the refractory feudatories *i.e.* of Talkād, Kāñcī, Veṅgī, Mālava; and defeated and imprisoned the Gaṅga king S'ivamāra [69]. He marched against his younger brother Vijayāditya and appointed his elder brother Stambha in his place. The Pallava king surrendered to him. He further marched against the Gurjara-Pratihāra ruler Vatsarāja (Ruler of Avanti) and defeated the Gauḍa king Dharmapāla [70]. And the battle took place in the Ganges-Jamnā Doab. He had four sons, Stambha, Karkasuvarṇavarṣa, Govinda and Indra. After his return from the northern expedition he enthroned Govinda [71].

793-94 A.D.—813 A.D. *Govinda III* :—He subsided the conspiracy of his brother and appointed Indra over Gujrat. He defeated and imprisoned the Gaṅga King Muttarasa in about 798 A. D. and annexed Gaṅgavāḍī [72]. He defeated the Pallavas [73]. And a twelve years war with Vijayāditya of Veṅgī begins. As Dr. Altekar points out, he marched against Nāgabhaṭṭa II, the Gurjara-Pratihāra ruler and further against Dharmapāla and Cakrāyudha, pursued the latter right up to the Himālayas, and brought them both to subjugation [74]. Amoghavarṣa was born in 808 A.D. During his stay at S'rībhavan, while king Sarva was busy welcoming

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69. Waṇi Diṇḍori plates, E.I. II, pp. 9-10 ; I. A. X1, p. 157 also to corroborate E. C. XII. Nj. No. 129.
70. Altekar, *op. cit.* pp. 50 ff.
71. Rādhanpur plates, E.I. IV, pp. 242 ff.
72. E. C. IX, Nos. 33.34.
73. I. A. XI, p. 126.
74. E. I. XVIII, pp. 87 ff ; Gwalior Inscription of Bhoja, A. S. R. 1903-4. Altekar, *op. cit.* p. 65.

him[75]. Later he defeated the Gaṅgas, and also the rulers of Keraḷa, Pāṇḍya, Cōḷa and Kāñcī[76]. The king of Ceylon paid tribute to him as a vassal[77].

813-18-878 A.D. *Amoghavarṣa I* :—Nṛpatuṅga, ruled for 64 years. He was dethroned for a while[78], but Karka subsided the rebellion and restored him to the throne 'before the month of May 821 A.D.'[79]. The twelve years war with Vijayāditya[80] was continued during his reign. He defeated Guṇaga Vijayāditya (860 A.D.)[81] and crushed down the rebellion raised by his cousins of Gujrat[82]. The rulers of Aṅga, Vaṅga and Magadha paid tribute to him; and Pullaśakti (Koṅkaṇ) and the king of Mālava were his feudatories[83]. He offered his daughter Chandralēkhā to the Gaṅga king Būtūga. The authorship of the famous work Kavirājamārga is ascribed to him. He was a follower of Jina and a devotee of Māhālakṣmī also. His preceptor's name is Jinasēna, the author of the Ādi-Purāṇa[84].

880-912 A.D. *Kṛṣṇa II* :—He married the daughter of the Cēdi ruler[85]. The battles of Niravadyapura and Peruvaṅguragrāma[86] took place during his reign, and the utter destruction of the Gujrat branch was effected[87]. His preceptor's name is Guṇabhadra[88]. His son Jagattunga predeceased him.

913-917 A.D. *Indra III* :—He conquered king Upendra[89] (Paramāra chief Kṛṣṇarāja), attacked Ujjayinī[90], crossed the Jumna and took Mahīpāla as fugitive[91].

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75. E. I. XVIII, pp. 26-27.
76. E. I. V. p. 30.
77. *Ibid.* p. 34.
78. Altekar, *op. cit.* p. 73.
79. *Ibid.* pp 73 ff.
80. E. I. IX, p. 24.
81. Altekar, *op. cit.* p. 75.
82. E. I. XVIII, pp. 236-7.
83. Altekar, *op. cit.* pp. 78-79.
84. B. G. I. II. p. 200.
85. Sāngli plates of Govinda IV, I. A. XII, pp. 247 ff.
86. Altekar, *op. cit.* p. 96; *Inscriptions from Madras Presidency*, Kistna District. No. 19.
87. I. A. XII, p. 24: E. I. VII, p. 29; Altekar, *op. cit.* p. 98.
88. J. B. B. R. A. S. VIII, p. 253.
89. *Ibid.* XVIII, p. 255.
90. Altekar, *op. cit.* pp. 100-101.
91. Karṇāṭaka Bhāṣābhūṣaṇa, p. XIV.

C. 917 A.D. *Amoghavarṣa II* : 918-936 A.D. *Govinda* : Mahīpāla regained his power.

936-939-40 A.D. *Amoghavarṣa III* :—He was a devotee of S'iva. He offered his daughter *Ravakanimmadī* to the Gaṅga king Permaḍi Būtūga II. During his reign, his son Kṛṣṇa killed Dantiga and Vappuga [92] (Noḷamba Province), and Rācamalla. Kṛṣṇa further marched against the Cēdis and occupied the forts of Kālañjara and Citrakūṭa (Caṇḍela Country) [93]. Some hitch between the Gaṅgas and Rāṣṭrakūṭas ensued during his reign.

Dec. 939-968 A.D. *Kṛṣṇa III*:—The Gaṅga king Būtūga then killed the Cōḷa king Rājāditya [94]; conquered Tañjāpuri (Tanjore) and Kāñcī ; defeated the Pāṇḍyas and Kēraḷas ; and exacted tributes from the king of Ceylon and 'planted the creeper of his fame at Rāmeśvara [95]'. In lieu of his services Kṛṣṇa granted him the 'Banavāsi 12,000, Beḷvol 300, Kisukāḍ 70, Bāgenāḍ 70, and Purigere 300 [96].' Later Būtūga's son Mārasimha helped him. With his help Kṛṣṇa defeated Sīyaka (and not Mūlarāja as Konow would have it) [97] of Mālva and Northern Gujrat. 'He ousted the Cāḷukya king and placed his own ally on the throne of Veṅgī '. He lost Kālañjar and Citrakūṭa [98].

968-972 A.D. *Amoghavarṣa IV* :—Khoṭṭiga Nityavarṣa ; 'Sīyaka and Harṣadeva won many battles at various places *i.e.* on the banks of the Tāptī, the Vindhya forests, Mānyakheṭa, etc. The capital Mānyakheṭa itself was sacked and destroyed.

972-974 A.D. *Karka II* :—He was overthrown by Taila II in about 974 A.D.

92. Altekar, *op. cit.* p. 112.
93. *Ibid.* p. 113.
94. *E.I.* XIX. p. 83 ; earlier view *E.I.* XV. p. 81.
95. E.I. III. p. 183.
96. *E.I.* VI. p. 57.
97. Altekar, *op. cit.* pp. 120 ff.
98. *E.I.* XIII. p. 180.

THE WESTERN CĀḶUKYAS OF KALYĀṆI

The Western Cāḷukyas of Kalyāṇi

- Vijayāditya (Bādāmi)
  - Vikramāditya II
    - Kirtivarman II
  - Bhima I
    - Kirtivarman III
      - Taila I
        - Vikramāditya III
          - Bhima II
            - Ayyana I
              - Vikramāditya IV
                - Āhavamalla Nurmaḍi Taila II A. D. 973
                  - Das'avarman or Yas'ovarman
                    - Vikramāditya V
                    - Ayyana II
                    - Akkādevi
                    - Jayasimha II
                      - Somes'vara I
                        - Somes'vara II
                        - Vikramāditya VI
                          - Jayakarṇa
                          - Somes'vara III
                            - Jagadekamalla II
                            - Nurmaḍi Taila III
                              - Somes'vara IV
                          - Mailāladevi = M. Jayakes'in II of the Kadambas of Goa
                        - Jayasimha III
                        - Viṣṇuvardhana Vijayāditya
                      - Avvaladevi— M Bhillama III of the Yādavas of Seuṇades'a
                  - Satyās'raya

THE EASTERN CĀḶUKYA DYNASTY (VEṄGĪ)

1. Kubja-Viṣṇuvardhana I (Brother of Early Cāḷukya king Pulakes'in II).

2. Jayasimha I 'Sarvasiddhi'

3. Indra-Bhaṭṭāraka 'Simha-Vikrama'

4. Viṣṇuvardhana II 'Rājanandana'

5. Mangi-Yuvarāja

6. Jayasimha II

8. Viṣṇuvardhana III
9. Vijayāditya I
10. Viṣṇuvardhana IV

7. Kokkili

11. Vijayāditya II

Nṛpa-Rudra

12. Kali Viṣṇuvardhana V

13. Guṇaka-Vijayāditya III

Vikramāditya I

Yudhāmalla I

14. Cāḷukya Bhīma II 'Drohārjuna'

18. Tārappa, Tādapa or Tāta I Yudhāmalla II

15. Vijayāditya IV =M. Melamba

19. Vikramāditya II

Badapa

Taila II 'Viṣṇuvardhana'

16. Amma I, Viṣṇuvardhana VI

22. Cāḷukya Bhima III

17. Beta Vijayāditya V

20. Bhima II

24. Dānārṇava = M. 'Āryama-hādevi'

23. Amma II 'Vijayā-ditya VI

25. S'aktivarman

26. Vimalāditya 'Mumadi Bhima M, 'Kundavva', daughter of Rājarāja Cōḷa I

27. Rājarāja-Narendra I = M. Ammanga-devi, daughter of Rājendra Cōḷa I

Daughter = M. a Yādava King

Vijayāditya VII Viceroy of Veṅgi.

28. Rajendra II = 'Saptama Viṣṇuvardhana M. Madurāntakī, daughter of Rājendra Cōḷa

Daughter Kundavvai

THE CĀḶUKYAS OF KALYĀṆI

973-1181 A.D.

(We need not enter here into the details of the problem of the relationship between the earlier and later Cāḷukyas.)

973-996 A.D. *Taila II*—The dynasty begins with Tailapa II. He defeated the Cōḷas [99], King of Cēdi [100], Mūlarāja of Gujrat (through Bārappā), and the king Muñja of Mālva, whom he took prisoner and beheaded later on. His wife's name was Jākabbe or Jāthavve [101] or Jāvakkā.

997-1008 A.D. *Satyāśraya.* 1009-1011 A.D. *Vikramāditya V.*

1018-1040 A.D. *Jayasimha II*—He defeated Bhōja [102], the Cēras in S'aka 946, the Cōḷas, and took away the treasures from the seven Koṅkaṇas. He later on encamped himself at Kolhāpūr [103]. He ceased to reign after 1040 A.D.

1040-1068 A.D. *Someśvara I*—Āhavamalla, Trailokyamalla—He turned his arms against the Cōḷas [104] and captured Dhārā (from which Bhōja was compelled to abandon). Afterwards, Someśvara attacked Cēdi and Dāhala; deposed and slew Karṇa [105]; and marching against Western Koṅkaṇ (where he erected a triumphal column) later proceeded to Kāñcī and captured it. He defeated the king of Kānyakubja (Kanauj) [106].

Someśvara founded the city of Kalyāṇ [107] and made it his capital. He had three sons Someśvara, Vikramāditya and Jayasimha [108]. He installed Someśvara as prince-regent, though against his own wishes.

Exploits of Vikramāditya—Bilhaṇa gives a graphic description of the march of Vikramāditya—' He defeated the Cōḷas, and the king of Siṁhala; and then taking the city of Gaṅgaikoṇḍa, proceeded to the country of the Cōḷas; and later turned to Kāñcī and plundered it. He then proceeded to Veṅgī and Cakrakoṭa.

99. *I.A.* V. p. 17.
100. *Ibid.*
101. *I.A.* XXI. p. 168.
102. I.A. V. p. 17.
103. *Ibid.*
104. *Vikramāṅka devacaritam*, I. 90; *J.R.A.S*, IV, p. 13.
105. *Ibid*, I. 102-0.
106. *I.A.* VIII. p. 197.
107. *Vikramāṅka devacaritam*, II. 7.
108. *Ibid*. II. 57-58 and 85; III. 1, 25.

Besides, he replaced the king of Mālva on the throne and invaded the Gauḍa country (Bengal) and Kāmarūpa (Assam)[109].'

In the meanwhile Someśvara I was attacked by high fever and Bilhaṇa fully describes how he took Jalasamādhi on the laps of the mighty river Tuṅgabhadrā[110] in 1069 A.D.[111].

1053, 1069-1076 A.D. *Someśvara II;* Bhuvanaikamalla. Vikramāditya returned from his exploits. There was good understanding between the two brothers for a while. We need not enter into the details of Vikramāditya's wanderings—all of which ended into the following[112] *e.g.* that Vikramāditya gave a tough fight to the armies of Someśvara and his brother Rājīga. A bloody battle ensued in which Vikramāditya proved victorious, the new king of the Drāviḍas fled, and Someśvara was taken prisoner.

1055-56 and
1076-1126 A.D. *Vikramāditya VI:*—After these events Vikramāditya usurped the throne in S'aka 998 or 1076-7 A.D. He assigned the province of Banavāsi to Jayasimha[113]. He reigned peacefully for about 150 years. He started a new era in his own name (Cāḷukya Vikrama Era). He married at Karahāṭaka, by Svayaṁvara, Chandralekhā or Chandaladevī, the daughter of the S'ilāhāra king. A fight is said to have ensued between himself and Jayasimha[114]. His general Āca or Ācagi is said to have defeated the Hoysaḷas, and "made the Kings of Kaḷinga, Vaṅga, Maru, Gurjara, Mālava, Cēra and Cōḷa subject to his sovereign."

He built many temples and founded the city of Vikramapura[115]. He was a great patron of learning. His court was adorned by Bilhaṇa and Vijñāneśvara.

1126-1138 A.D. *Someśvara III*; Bhūlokamalla. He was brave, and the work Mānasollāsa or Abhilaṣitārtha-Chintamaṇi is ascribed to his authorship.

1138-1149 A.D. *Jagadekamalla ; Tailapa* ; 1150-1161 A.D.

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109. *Vikramāṅka devacaritam*, III, 55-57 ; IV, 21-30.
110. *Ibid.* IV, 46-68.
111. *J.R.A.S.* IV, p. 4.
112. *Vikramāṅka devacaritam*, I, 7-54.
113. *Ibid.* VI, 90-93 ; 98-99.
114. Jayasimha was pardoned by Vikramāditya. *Vikramāṅka* XV, 23, 41-42, 55-71, 85-87.
115. *Ibid.* XVII, 15, 22, 29 ; *J. R. A. S.* IV, p. 15.

THE HOYSAḶAS OR THE YĀDAVAS OF DVĀRASAMUDRA

Vinayāditya I

- 1 Nṛpakāma 'Rāchamalla — Permanadi'
  - 2 Vinayāditya II = M. Kalayabbe 'Tribhuvanamalla'
    - 3 Ereyanga = M. Ecaladevi
      - 3 Ballāḷa I = M. Padmalā, Cāvaḷa and Boppa.
      - 4 Viṣṇuvardhana = M. S'antala and Lakṣmī 'Biṭṭi'
        - 5 Narasiṁha I = M. Ecaladevi 'Jagadekamalla'
          - 6 Ballāḷa II 'Tribhuvanamalla'
            - 7 Narasiṁha II = M. Kalalādevi and Padmalādevi
              - 8 Somēs'vara or Soyideva = M. Bijjala and Devala (a Cāḷukya princess)
                - By Bijjaḷā
                  - 9 Narasiṁha III
                    - 11 Ballāḷa III
                      - 12 Ballāḷa IV. *alias* 'Virūpākṣa'
                      - Tipparasa-Bhairava
                    - Soma
                    - Mallideva
                  - Daughter Ponnambala
                - By Devala
                  - 10 Rāmanātha = M. Kamalādevi a Ganga Princess
                    - Vis'vanātha
                    - Mañjaya-Maguttar.
      - Udayāditya

THE HOYSAḶAS OF DVĀRASAMUDRA

" The Hoysaḷas are also designated as Poysaḷa, Poysaṇa; and in Tamil as Poyicala, or Polhaḷa. One of their usual titles is 'Maleparoḷ gaṇḍa' (champion among the hill-chiefs). They are indigenous to Sasakapura or Sasarūr (Āṅgaḍi ?) in the Western Ghats [116]. After the eleventh century A.D. they begin to claim the Yādava descent and style themselves as *Dvārāvatī-puravarādhīśvara* during the reign of Viṣṇuvardhana. The version goes

116. E. C. VI, *Mg*. 9, 15, 16, 18.

that the incident of Saḷa took place in the time of Vijayāditya. Since the time of Ballaḷa I they are also designated as Hoysaḷa Ballāḷas. There was a keen enmity between them and the Seuṇas (Yādavas of Devagiri), the effect of which was the complete disruption of the Hindu Empire at the hands of the Muhammadans."

1022 A.D. *Vinayāditya I.* 1047 A.D. *Nṛpa-Kāma Hoysaḷa.*

1069 A.D. *Vinayāditya II*—The Guru of King Vinayāditya was S'āntideva.

1100-1106 A.D. *Ballāḷa I.*

1106-1141 A.D. *Viṣṇuvardhana Biṭṭideva:* He was converted into Vaiṣṇavism by Rāmānuja. He drove out the Cōḷas from Mysore, and defeated the Pāṇḍyas of Uchchangī at Dumma [117]. His first wife's name was Piriyarasi Śāntala-devī. After her death be married Lakkumā, who had a son, crowned as king from the date of his birth [118].

1141-1173 A.D. *Narasimha I*—The Caṅgāḷvas were slain in battle and a Kaḍaba force destroyed [119]. He was attacked by Jagadekamalla in 1143 A.D. but he soon declared independance immediately the Kaḷaçūris destroyed the Cāḷukyas. Later he became voluptuous and had 384 well-born females in the female apartments [120]. The building operations of the Hoysaḷēśvara temple began in his reign. He had a son named Ballāḷa II by his chief queen Ecaladēvī.

1173-1220 A.D. *Ballāḷa II or Vīra Ballāḷa I*—Dakṣiṇa Cakravarti or Teṅkaṇa-Cakravarti. The Hoysaḷas became completely independant. The glory of the empire reached its zenith during his reign. He captured Uchchangi, the Pāṇḍyan fortress [121], but restored to Kāmadeva his original power, when prayed for mercy. He won the battle of Soraṭur over the Seuṇas. He crushed the army of Bhillama and cut off his head. He defeated the Kaḷacūri king Saṅkamadeva [122]. Ballāḷa became the sole master of seven and a half lacs country [123]. His queen Padmalā and their son

117. *E.C.* VI, *Cm.* 99.
118. *Ibid.* V. *Bl.* 93, 126.
119. *Ibid.* IV, *Ng.* 76; V, *Bl.* 193.
120. *Ibid.* V. *Bl.* 193, 114.
121. *Ibid.* XII. *Ck.* 31; V. Cn. 209; *De.* 112, 137.
122. *Ibid.* VI, *Ng.* 337.
123. *Ibid.* VII, *Ci.* 64.

Narasimha were ruling together[134]. At the close of his reign the dynasty of the Western Cāḷukyas and the Kaḷacūris had come to an end.

1224-1234 A.D. *Narasimha II*—He defeated the Seuṇas[125]. He restored the Pallava king Peruñjuga to the throne[126].

1234-35 A.D. *Someśvara*; styled as Sārvabhauma—The Cēras, Cōḷas and Pāṇḍyas accepted his suzereignity. His wars with the Seuṇas are described in the inscriptions[127]. He uprooted Rājendra Cōḷa and took up his residence permanently at Kannanūr (North of S'rīraṅgam) in the Cōḷa Maṇḍala. He revisited Dvārasamudra in 1252, and the two Caṅgāḷva kings conducted him to Rāmanāthpur[128].

1255-1291 A.D. *Narasimha III*.—On the death of Someśvara in 1255 A.D. a partition took place in the Hoysaḷa territories *e.g.* the ancestral kingdom (Dvārasamudra) went to Narasimha III, the son of Mahiṣī Bijjaḷa-Rāṇī: while the Tamil District in the south and Kolar were taken up by Rāmanātha, the son of Devaladevī, a Cāḷukya princess[129]. But the two families again joined hands in the reign of Ballāḷa III[130]. Frequent quarrels with the Seuṇas are mentioned. Once Rāmadeva's general Sāluva Tikkama was severely defeated at Belavāḍi. The Somanātha temple was built in his reign.

1291-*Ballāḷa III*.—He marched against the Seuṇa king in 1305 A. D.[131]. In 1510 A. D. Malik Kafur under orders from Allauddin Khilji 'descended upon Dvārasamudra and sacked it and took Ballāḷa prisoner and returned with a lot of gold'[132]. Though Ballāḷa ruled for a while, after he was liberated, yet the dynasty practically came to an end.

1342 A. D. *Virūpākṣa*: was defeated at Beribi[133] by the Turuṣkas in 1342 A.D.—about which incident Ibn Batūta gives a graphic description. According to him Virūpākṣa's skin was stuffed with straw and exposed by Ghiyās-ud-din, Sultan of Madurā.

(*To be Continued*)

124. *Ibid*. XI. *Hk*. 13, 14.
125. E.C. III, *Md*. 121.
126. *E.I*. VII, p. 160.
127. *E.C*. I, *Ak*. 123.
128. *E.C*. *Ag*. 33.
129. *Madras Archaeological Report*. 1889, 97.
130. *E.C*. IX, *Bn*. 51.
131. E.C. VIII, *Sa*. 156.
132. *Ibid* V. *Hm*. 51, 55; Briggs, *Ferishta*, I, p. 373.
133. E. C. VI, *Kd*. 75.

STUDIES IN BIRD-MYTHS — NEW SERIES No X.

On a Kharia Astronomical Myth about the Metamorphosis of the Dove and Her Eggs into Stars.

BY THE LATE PROF. SARAT CHANDRA MITRA, M.A., B.L.

The Kharias are an agricultural people who have ethnic affinity with the Mundas of Chota Nagpur and speak the Kherwari which is a tongne linguistically allied to the Mundari language. They live in many parts of Orissa and the adjoining Central Provinces as also in the Singhbhum, Ranchi and Manbhum districts of Chota Nagpur.

The Kharias narrate the following interesting myth about the metamorphosis of the dove and her eggs into the stars of the firmament.

Once upon a time, Bhagvan or God was constructing a plough and a yoke with his *Koṭlā* or wooden hammer. While he was thus engaged his eyes chanced to fall upon *Kurkur* or *Pāṇḍu* bird (or dove) hatching her eggs in the nest. He, at once, threw his wooden hammer at the bird, whereupon she and her eggs were metamorphosised into stars which became fixed in the sky and are still retaining their original position therein.

The *Khoṭlā* or wooden hammer became transformed into the constellation of the Pleiades which the Kharias designate by the name of *Koṭlā* and which is thought by them to resemble a hammer in appearance. They believe that the *Kurkur* or *Pāṇḍu* bird (or the dove) was metamorphosed into the constellation of Aldebaran, and her eggs into the constellation of the Hyades. They further believe that the yoke and the plough of Bhagvan or God became transformed into the sword and belt of the constellation the Orion.*

From a study of the foregoing astronomical myth of the Kharias, I have arrived at the following conclusions :—

(1) The bird referred to in this myth appears to be the common Ring-dove (*Turtur risorius Linn,*) which is common

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**Vide* The Khāṛiās by Rai Bahadur Sarat Chandra Roy M.A. and Ramesh Chandra Roy M.Sc. In two Volumes. Ranchi 1937. Vol. II. p. 431.

thoughout Northern India and with which the Kharias, no donbt, are familiar in as much as it must frequent their forest-clad hills and jungles.

(2) We further find that though the Kharias designate their creator by the name of Ponomosor, they also call Him by the name of Bhagvan or God which appellation they have, no doubt, borrowed from the Hindus among whom they dwell.

(3) The Kharias are an agricultural people and, as such, must construct their own ploughs and yokes. They have, therefore, represented their creator as manufacturing His own plough and yoke.

(4) At the time when the Kharia myth-maker fabricated this living myth, the whole of the Kharia race must have been living in the age preceding the Iron Age and must have been using implements and tools made of wood and stone. Very probably, the use of iron was unknown to them.

(5) The Kharias must also have eked out their scanty livelihood obtained from agriculture by killing birds with stones flung out by means of flings, this is evidenced by the fact that their myth-maker has represented their creator as having flung His wooden hammer at the dove with a view to kill it.

(6) The Kharias were and still are very careful observers of the appearance of the heavenly bodies, as is evidenced by the fact that they have noted the resemblance of the constellation Pleiades to a hammer, as also the similarity of the doves white eggs to the constellation Hyades which consists of five bright stars and which shine on the top of the constellation Aldebaran.

(7) The Kharia myth about the metamorphosis of the plough, the yoke, the dove and the eggs into the stars of the firmament is quite note worthy, considering that similar myths about the metamorphosis of human beings into the heavenly bodies are common enough in the mythology of more cultured peoples like the ancent Greeks.

REVIEWS

Annual Report of the Archæologicial Department for the years 1941 and 1942. Copies can be had from the Director of Archæological Researches in Mysore, Mysore.

THESE excellent Reports like their predecessors furnish a treasure-house of useful information concerning Indian antiquities and architecture. In the year 1940-41 about sixty inscriptions were collected including (*a*) the Gaṅga copper plate in Koṇḍrahaḷḷi, belonging perhaps to the thirty-nineth year of S'rīpuruśa, (*b*) the copper plate of Vadanagal, Pāvagaḍa Taluk, in which Prince Bhūpati Voḍeyar, son of Bukka II, is described as heir-apparent, and (*c*) the copper plate grant of S'aka 1351 from the Guḍibaṇḍe Taluk referring to Kriyāśakti of Kāśyapa gōtra and Yajuś-śākā in the reign of Dēvarāya II of Vijayanagara. Dr. Krishna at page 169 collects the various references to Kriyāśakti in the incriptions identifying the Kāḷāmukhas with the Suddha S'aiva sect of S'aivism of which he says Kriyāśakti was a famous teacher. On this basis the identity of Vidyāraṇya with Kriyās'akti falls to the ground and the reasonings given for such an identification by Dr. Venkatasubbaiya would have to be re-considered. However, there is a suggestion that this Kriyāśakti is different from the Kriyā śakti, the spiritual preceptor of Mādhavamantrin and Harihara II. So the confusion only increases and is not cleared up.

It is to be regretted that the Bhēruṇḍēśvara pillar at Belgami has other troubles owing to transverse cracks iu the bottom-most pillar. The Bowringpet Taluk and its environments are generally studded with cromelechs, some of which are described in page 43 and illustrated in pages 43 and 58. The Vīragal at Kubatur illustrated on page 97 is interesting as also the inscription in the Rāmes'vara temple there. Thirteen coins of the Eastern Cāḷukyas and twenty-six coins of the Hydari Varahas, Sultāni Varahas, Sultāni Rupees and Śri Kṛis'ṇarāja Varahas are described. The letter of the Rāja of Coorg explains the part played by the Coorg Government in rendering assistance to the British army to secure the territories of Tippu including South-west of Mysore. Perhaps, Purniah and the Coorg Rāja were not on friendly terms. Details of the war with Tippu are given.

The results of the excavation work conducted at Brahmagiri during 1941-42 are very encouraging. The discovery of the three coins at Brahmagiri of the Bijapur days, the Cāḷukya period and early Śātavāhana period respectively assist in fixing up the date of the levels of the antiquities. More information regarding the evolution of pottery and neolithic and microlithic periods have been gathered and over three thousand antiquities unearthed and brought to Mysore for study. The five stratifying levels in the ancient town of Is'ila near the As'ōkan minor Rock Edict No. 1 are described. The date for the Mauryan power in this country is fixed approximately between 298 and 232 B. C. and Brahmagiri is suggested to be identical with Is'ila. The Indian culture is described and the particular types of pottery suggesting foreign influence are referred to as being similar to the pottery of the third millinium B. C. in Sindh, Sumer, Crete and the Indus Valley. The digging of trenches yeilded remarkable results at different depths and a careful stratigraphical study yeilded three thousand antiquities. Dr. Krishna at page 105 says that on the level with the find spots of neoliths were also found microliths mixed up with highly burnished black pottery and mica-laden greyish pottery. He also regards that the neolithic man in the Dekhan commenced his use of iron when yet he was using his polished trap celts and pounders along with small quantities of copper. We await further studies on the interesting specimens and we are grateful for the provisional conclusions drawn and placed before the readers and the world of scholars on pages 108 and 109. Dr. Krishna deserves hearty congratulations for the progress achieved.

Talking of funds it might be permissible to mention that the work of excavation and exploration and study of architecture in Mysore require more substantial encouragement by the Government and the work of renovation deserves to be put under more careful supervision, particularly, momuments like the Somanathapur temple. It is distressing to learn that the work of conservation of the Kes'ava temple at Somanathapur was taken up without consulting the Archæological department and that the execution of the work is not acceptable to that department. Besides, archæological forgeries should not be resorted to and a sculptor who does not know

anything about s'āstraic and scientific sculpture should not be employed. In Halebid there are several places where excavation will yeild ample results but yet no effort appears to have been made. The report of the Revenue Sub-Division Officers in connection with the conservation, repairs and maintenance of the ancient monuments should be followed up by personal inspection by the authorities of the archæological department in the course of their tour. Amongst manuscripts is given an account of the Chiefs of the Dalvoys of the dynasty of Kaḷale. The genealogy and dates of the Mysore Kings given here corresponds and supports the details given in the Annals and other books.

S.S.

Annual Report of the Archæological Department of His Exalted Highness the Nizam's Dominions. 1347-49 F. (1937-1940 A.D.).

THE caves of Ajanta and Elura and the fort of Daulatabād continue to receive considerable attention of the department which spare no pains to conserve them. The newly discovered cave at Bhokardan has an inscription on the pillar there in Kannada-Telugu characters of the ninth century A.D. The art gallery was started and the work of expanding the building is engaging the attention of the authorities. The illustrations are beautiful and the get up is nice. The excavations at Kallūr and Yammīgudda yeilded three copper swords and stone implements of very great antiquity.

S.S.

Annual Report of the Archæological Survey of India, 1937-38, Part I. Edited by Rao Bahadur K. N. Dikshit, M.A., F.R.A.S.B. Published by the Manager of Publications, Delhi. Price Rs. 3-8-0. or 5sh. 6d.

THE suggestion for the need of economy in the matter of imported and costly art paper carried out in this report is worthy of consideration elsewhere. Exploration and epigraphy and other items of research might appear in a handy form with adequate illustrations leaving the administrative to be printed as in this volume. The first section deals with conservation and the reports from different circles are included in it and followed by the examination of coins, and departmental routine notes.

S.S.

Administration Report of the Archæological Department for 1116, 1117 and 1118 M. E. (1940-41 to 1942-43 A.D.). Published by the Director of Archæology, Travancore State, Trivandrum.

FIFTY-ONE inscriptions hitherto unpublished were copied and deciphered during the period under review. The mural painting on the outer walls of the Trccakrapuram temple at Puttanciṛa in North Parur was noticed. An illustrated Rāmāyaṇa palm leaf manuscript of ninety-eight pages is a unique discovery. The archæological museum at Padmanābhapuram continues to attract visitors as usual. S.S.

Proto-Indic Religion— By S. Śrīkaṇṭha Śāstri, M.A. Copies can be had from Messrs. Popular Book Depot, Lamington Road, Bombay, 7. Price Rs. 1-8-0 or 3 sh.

MR. SRIKANTHA SASTRI has published in book form his articles on Proto-Indic religion which appeared in the pages of this journal. It is a most valuable work on which the last word cannot be written for many years to come and as a well-known scholor, Rao Bahadur K. V. Rangaswami Aiyangar, writes to me "Mr. Srikantha Sastri's thesis is that the religion of the 'Proto-Indians' is Vedic and that it is reflected in every detail in the Atharva Veda chiefly. He has attacked the problem with a remarkable knowledge not only of Vedic literature and its exegesis but of the history and archæology of Mohenjo-daro and on Sumerian, Hittite and allied people.

"In dealing with this complex problem he has shown a high degree of critical and constructive power, and his arguments are well sustained by adequate data, the collection of which postulates wide and intensive study. Few doctorate theses accepted in our universities in India or Great Britain reach its level of erudition and critical scholarship.

"In the dearth of material and in the present state of mid-Asian studies caution is enjoined in accepting any conclusions on the problems relating to Proto-Indic origins and cults as yet final, but every attempt made to solve with adequate data, with an open, scientific mind is worthy of welcome. Mr. Srikantha Sastri's essay presents such an attempt." S.S.

Rigvedic Culture of the Pre-Historic Indus—by Swami Sankarananda. Published by Sri Ramakrishna Vedantha Math, 19, B. Rajarajakrishna Street, Calcutta. Price Board Rs. 4-8-0. Half Cloth Rs. 5-0-0.

SVAMI SANKARANDA in this little volume throws light on the culture of the people inhabiting the long forgotten cities since discovered in the Indus Valley from Ṛgvedic sources. In the course of his study he has revealed the underlying beauty and the unifying culture of the peoples inhabiting Hindusthan with that noble and glorious culture of our ancients. The discussion of the Āryan controversy and the mention of the horse in the Ṛgveda apart from the explanation of religious symbols found during the excavations at Mohenjo-daro and Harappa make interesting reading. Mackey's view regarding the Sumerian synchronism of the Indus civilisation has been refuted and the date of the civilisation has been advanced with the aid of Vedic reference. We look forward to the next volume of this interesting work.

R.H.R.

The Early Āryans of Gujarāta—By K. M. Munshi, B.A., LL.B. Published by the Univerity of Bombay, Bombay.

THE Early Āryans of Gujarāta is a challenge to the conclusions of Pargiter in his approach towards the testimony of the *purāṇas* and in several respects. But in several other matters Mr. Munshi finds support in Sukthankar's *Bhṛgus* and *Bhārata*. He furnishes every available evidence regarding the history of Gujarāta including the *mantras* of the Ṛgveda, Atharva Veda, Aitarēya, the Satapatha Brāhmaṇa as well as the *purāṇic* tradition and pedigrees and believes that Pargiter reproduced history only out of *purāṇic* theories. He considers that Dās'arājña was a historical personage and is associated with the *Mānavas* and *Bhṛgus*. After an account of the Haihaya Empire and of its king Kārtavīryārjuna who by propitiating Dattātreya started on an extensive conquest, invaded the countries near the mouth of the Narmadā which were then occupied by the Nāgas, a civilised race which had maratime connection even with Babylon. On the ruins of the Nāga settlement on the banks of the Narmadā arose the first great Āryan city of Western India, Māhiṣmatī. Mr. Munshi requires that history should be re-written from a nationalistic point of view as careful analysis of the various

historical perspectives will show that our tradition and culture are based upon known historical facts. S.S.

A Hindu View of Culture—By K. Guru Dutt. Mysore Civil Service. Price Rs. 2-0-0.

THE author of this book like his compeers in British India is a good student and scholar. The work is appropriately dedicated with humility and love to His Holiness Srimad Anandasrama Svamiji of Sri Chitrapur Math. Now-a-days in the midst of absorbing attention of daily life anything which concerns Hindu Culture and *puruṣārtha*, the union of S'iva and s'akti and reverent appreciation of old Hindu ideals is welcome. Ideals of renunciation, sacrifice, contentment, and countenance are essential for a self-regulated life seeking realisation. Myths are not mutually exclusive and mythology has a great deal to teach man in his progessive journey in this world. Yōga and art are two different forms and facets of one life and *tapas*. On Srī Rāmakrishna and the Divine Mother it is interesting to read what Mr. Guru Dutt says and it is not possible for all to have the dynamic personality of Vivekananda to describe them but with the author we can plead and say, take refuge at the feet of the *guru*. The s'akti will descend on you so that you may merge in bliss here and now, not elsewhere, or in a mere hereafter. That is the traditional culture of India based for all and everything on *yajña*. Do not degenerate the ideal of *yajña* : provided you are in the right direction and in the right there can be no degeneration. Let your divine qualities lead you to freedom for freedom gives success but freedom is no licence. Let not liberty degenerate into it. Error is never so difficult as it is. It is rich in language for it is the language which creates illusions. Hence see that you are not misunderstood in what you say and that you do not yourself misunderstand what others say, for ours should be to take what others mistake. The aim of education is to make good citizens and men. The fruits of action depend on *adṛiṣta* but it does not follow that there should be a weak resignation to fate for while you trust in God you must do the right and the world will not wait till you think. *Jñana* or true knowledge should be the aim of life and consistently with that there is no reason why the Hindu Culture

should not make it possible for practical existence. We congratulate Mr. Guru Dutt on the excellent essays which he has delivered and put together in this brochure. S.S.

Jaina Literature in Tamil—by Rao Bahadur Prof. A. Chakravatri, M.A., I.E.S. (Retd). Published by the Jaina Siddhanta Bhavana, Arrah. Price Rs. 2-0-0.

PROF. Chakravarti adds to our knowledge of the remarkable contribution made by the Jaina authors to Tamil and Kannada languages. Jainism is pre-eminently a religion of humanitarian values and the Jaina authors have left a noble heritage for the benefit of others and so are their literary productions. The work leaves nothing to be desired. The labours of the Jains in the Tamil country, their cultural background, their influence over the Sangams and the various works which are considered classical Tamil are analysed and placed before the reader in an intelligent, understandable and appreciative form. We congratulate the author on the excellent treatment of the subject. S.S.

A Bibliography of the Rāmāyaṇa—By N. A. Gore, M. A. Lecturer in Sanskrit and Ardhamagadhi, 12, Visnu Sadan, 327, Sadashiv, Poona, Price. Rs. 1-8-0.

A BIBLIOGRAPHY of the Rāmāyaṇa is an interesting work which adds to our knowledge of the Rāmāyaṇa. A systematically compiled bibliography of the Rāmāyaṇa from text editions, translations, abridgments and epitomes and general criticisms given in the book is very useful for ready reference. Apart from the extracts of the epic language, are given in Appendix II, the poetic art, Professor Lassen on the four stages of the development of the Rāmāyaṇa, inter-relation of the two epics, the air route of Hanuman to Laṅkā, the age of the Rāmāyaṇa and the archaisms in the Rāmāyaṇa, all taken from distinguished authorities on the subject.

S.S.

The Lagna System of The Vedanga-Jotisha or An Obsolete Indo-Iranian Time-measure—By B. R. Kulkarni. Published by the Rajawade Samshodhan Mandala, Dhulia. Rajawade Saṃshodhan Mandal's English Publication No. 1.

MR. KULKARNI writes on the Lagna System of the Vedanga-Jotis'a or an obsolete Indo-Iranian time-measure. It is not doubted that the antiquity of the Veda is based on the probable time required for the evolution of its language by analysing and investigating the Vedas in the genealogies and reference to known or identifiable personages or by refernce to the Astericism variously depicted in the high heavens at the time, for facts cannot lie. The late Bala Gangadhar Tilak remarked about Vedanga " in spite of the great progress already made the last word on Vedanga is in my opinion yet to be uttered ". Dr. R. Shama Sastry contributed a series of articles on 'Suryaprajnapti' or 'the knowledge of the sun' to the pages of this journal (Vol. XV. Pp. 138-147; XVI. Pp. 201-212; and XVIII Pp. 32-45, 129-140, 196-209, 274-267) which throw a flood of light on the obscure passages of the Jotis'a. This work follows Dr. Shama Sastry and endeavours to supply in the history of Indian astronomy a missing link in the matter of tracing the development of the astronomical as well as the astrological science of the Indo-Āryans. The interpretation of the Lagna system has shown that it involves the procedure of indicating Lagnas peculiar to the pre-rās'i period of Hindu astronomy and that *Jotiṣkaranad* contains an illustration representing that system. The *Jotiṣkaranda* makes two traditions. The first that the *nakṣatra* rising acronycally on the day of the equinoxes was to signify the enquinoxes and the second that the acronycally rising of the *nakṣatra* was called the Lagna. The other view that each rising of a *nakṣatra* is called the Lagna is not acceptable for if the rising of every *nakṣatra* had been a Lagna then the Vedanga would have used 'Shravishthadeen' instead of 'Shravishthabhyam' and there would have been twenty-seven houses for the nativity as against the twelve houses. I believe it ought to be possible to have the Lagnas as the *nakṣatara* arising acronycally on a day as against the *Sūrya nakṣatra* or *Mahānakṣatra* or the *nakṣatara* that arise heliacally on the same day.

S.S.

Joy of Art—By Nicholas Roerich. Art Miscellany No. 1. Published by the Art Society, " Chandravali ", Hall Bazaar, Amritsar.

THE cause of our common unity is served best by books like the

one under review. The small brochure, Art Miscellany No. 1, has an introduction by the late Rabindranatha Tagore and Professor Sir S. Radhakrishnan has contributed a foreword to it. To the spirit of the Ajanta than which nothing is higher in the East and to the memory of Rabindranath Tagore who was an incaranation of the same spirit, the first work is dedicated. The object of this series is to promote and popularise art values through simple unsophiscated booklets at reasonable prices and we wish every sucess for this effort. If every where in this earth the spirit of paradise is awake in sending forth its voice reaching our inner ear without our knowing it and art is self-expression, and depends on the kind of self expressed, it should not be difficult to sense in our own life the joys of art. That is an origin of a high order and the object is to point out to the reader that there is something more loving, more vital, and more energising than bread and butter in this world.

S.S.

A Volume of Studies in Indology presented to Professor P. V. Kane, M.A., LL.M. on his 61st Birthday, 7th May 1941. Poona Oriental Series No. 75. Price Rs. 16-14-0.

PROFESSOR Kane is a great distinguished Orientalist whose monumental work, the History of Dharmas'āstra, presents all aspects of Hindu life and thought during the ages and is remarkable for its perspicuity. That his sixty-first birthday should be celebrated in a fitting manner by his friends and admirers by taking an opportunity to present a volume of studies in Indology to him is one which receives our warm appreciation. He is carrying on the mantle of K. T. Telang, S. P. Pandit and R. G. Bhandarkar enriching past researches with his own. During a period of thirty-five years of self-less, disinterested and ardous labour he has demonstrated in his life that man is the maker of his own opportunities and architect of his future. Amongst the contributors are to be found scholars and workers from every province of India and some from war-engulfed Europe who have unfettered devotion for Sanskrit learning. Mr. P. K. Gode gives his life-sketch and bibliography. Appropriately Mr. K. V. Rangaswami Aiyangar comments on the additional verses of Kātyāyana marking his

appreciation of Kaṇe's work on Kātyāyana smṛti. Ṛgvedic citations in the Mahābārata, the position of the smṛtis as a source of of dharma, Vallabhacārya's view of the universe, text of Śūlapāṇi's Dolayātravivėka, the develoment of figure of speech in the Ṛgvedic Hymnology, Bhāsa and Kautilya, are amongst the articles contributed to this excellent monogram and we join the authors in wishing long-life and prosperity to Professor Kane. S.S.

Twenty-Five years of Historical Research or Bibliography of the Published **Writings of** P. K. Gode, M.A. Curator, Bhandarkar Oriental Research Institute, Poona, 4. (For Private Circulation only).

MR. P. K. GODE, Curator, Bhandarkar Oriental Research institute, is devoted to the cause of the study of Indian History and his contributions cover a wide area and comprises twenty-five years of ardous labour and the list before us is indicative of the range and depth of his learning and study. We wish many more will be forth coming in the years to come. S.S.

Deccan College Post-Graduate and Research Institute, Calender for fifth session 1943-44. 10, Connaught Road, Poona. Price. Re. 1-0-0.

THE Deccan College post-graduate and research Institute is run by eminent scholars and public men with the Vice-Chancellor of the Bombay University, Mr. B. J. Wadia, as its Chairman and the calender is useful as a consolidated report of the activities and notes of special features of the association. They will make, we have no doubt, for greater collaboration between the Institute and similar research or academic bodies elsewhere and the world of scholars will find it to be of considerable advantage and personal benefit. S.S.

ENGLISH-SANSKRIT

Vakyavritti and Ātmajnanopadeshavidhi of Sri S'aṅkaracārya. Published by the Ramakrishna Mission Vidypaith, Deoghar. Price Re. 0-12-0.

THE Rāmakrishna Mission Vidyāpith, Deoghar have translated Vākyavṛitti and Ātmajñanōpades'avidhi of S'rī S'aṁkaracārya in order to help the beginners in understanding the fundamental

theme of the Upaniṣads which preach the unity of the individual and the universal self as also the falsity of the world of distinctions. To facilitate the study of the texts references are given in the foot-notes together with explanations. *Tattvamasi* is the corner-stone of the Vedānta. When the mental self is settled down, the *ātman* is revealed. Advaita Vedānta does not entertain the least relation between Thou and That, or the least qualification of That by Thou. 'Thou art That', is therefore, no judgement, but a statement of the supreme fact. Mr. Mahendra Nath Sarkar deserves the thanks from all lovers of S'aṁkara for his introduction to the English speaking people.

S.S.

ENGLISH-TAMIL

A Guide to Colloquial Tamil—By Percy Macqueen, (late I. C. S.), "Sedgemoor", Ootacamund. Price Rs. 1-12-0.

WE compliment Mr. Percy Macqueen on his excellent guide to Colloquial Tamil and hope it will be found useful by those to whom spoken Tamil is a necesssity. This booklet aims to remove some of the obstacles from the path of the learner which the author experienced and confines to an explanation of the Tamil grammar. The work is a fairly complete series of notes arranged systematically.

S.S.

SANSKRIT

The Mahābhārata-Sabhaparvan—Edited by Edgerton, Fascicule, 13. Sabhaparvan (1). Critically edited by V. S. Sukthankar and others. Published by the Bhandarkar Oriental Research Institute, Poona, 4.

WE congratulate the publishers for having brought out this work in time inspite of the difficulties of getting paper and labour. The in troduction of this parvan is, we suppose, expected in the next fascicule. While the hope expressed by the editors of the Journal of the Royal Asiatic Society of Dr. Sukthankar being able to complete the work in his time has alas ! not been fulfilled, there is no doubt that the enthusiasm which Dr. Sukthankar had will inspire other scholars in co-operating in their effort to furnish a complete and up-to-date critical edition of the most important national work of Hindusthan, the Mahābārata. The illustrations are apt. The notes are complete and the references are accurate and as professer V. Lesny' has said in the *Archiv Orintálnī*, there

are almost no passages where one could disagree with what is said in this work. We have absolutely no hesitation in saying that this work when completed will continue to reflect the utmost credit on its editors and founders and their just and legitimate national pride.

S.S.

KANNADA

Veeras'aiva Literature and Culture (ವೀರಶೈವ ಸಾಹಿತ್ಯ ಮತ್ತು ಸಂಸ್ಕೃತಿ)—By A. N. Krishna Rao, Published by the S. S. N. Book Depot, New Market, Bangalore City.

MR. A. N. KRISHNA RAO the well-known writer and author has given an excellent account of the literature and culture of the Veeras'aivas. With many of the subjects mentioned in this work close students of Kannada are familiar and the extracts which the author has given to make good his theme leaves nothing to be desired. The Veeras'aivas were the patrons of early Kannada literature and many of the works have attained classical elegance. The book under review deserves to be in the hands of all lovers of Kannada literature.

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" SOURCES OF INDIAN ART

I HAVE read with mingled feelings of happiness and sorrow the first instalment of the article on "Sources of Indan Art" from the pen of Mr. P. Sama Rao, B.A., B.L. published in the last April Number of your Quarterly (pp. 262-271). I am happy because of the topic chosen, for our culture journals rarely deal with any phase of Indian Art which is more or less an avoided subject in educational centres and cultural circles. I am sorry because of some glaring items of Solecism disfiguring the intersting essay. The well-known canons of the "six limbs" or *ṣadangas* of Indian Painting do not occur actually in the *Kāma-Śāstra* of Vātsāyana, but is quoted in the commentary of Yaśōdhara, who lived about the twelveth century *A.D.* We are all anxious to find out, where and how the principles of Indian art are enunciated in the earlier Vedas and their āgamas. All lovers of Indian Art should be grateful if Mr. Rao will indicate this in the course of his article. In enumerating his 'sources' he has omitted reference to the very interesting text bearing on his topic, *viz. Viṣṇu-dharmmottara,* a work not earlier than the second half of the fourth century. Mr. Rao refers to S'ukrācārya's *S'ilpa-S'āstras*, said to be "dated earlier than the sixth century *A.D.*" He probably refers to the *Sukranītisāra* which is not a sixth century work, but a mediæval text on state-craft and an encyclopædic work on social organization considered from every point of view. In chapter IV, Section 4 of this work, there are some passages (verses 70 ff) on Image-making which embody some very definite statements of æsthetic principles apart from the rules and canons for making of Images. It is quite possible that much of the data of *S'ukranītisāra* is as old as the Gupta period, as suggested by Mr. Rao, though the text itself cannot be earlier than the nineth century. We trust in the next instalment of his article Mr. Rao will adhere to the demands of accurate scholarship which we have all learnt to expect from the pages of your learned and scholarly journal. In the meantime Mr. Rao has made an indirect plea for a series of authoritative lectures on the sources of Indian Art and its History under the auspices of the University of Mysore, so that our coming generation of students

may get an opportunity to gather an accurate knowledge of Indian Art,—undoubtedly the most valuable embodiment of India's spiritual culture—now systematically boycotted in most of our Universities.

———— *O. C. Gangoly*

I am obliged to the General Secretary and Editor for having sent me Mr. O. C. Gangoly's letter to him for a reply before publishing it. I am surprised and with all my unbounded regard for Mr. Gangoly I have to take exception to the unmerited and premature remark :

'We trust in the next instalment of his article Mr. Rao will adhere to the demands of accurate scholarship which we have all learnt to expect from the pages of your learned and scholarly journal.'

I must mention that Indian art is *sādhana*, and both the Indian artist and the genuine lover of Indian art are *sādhakas*, pious, harmless and humble. They are not sticklers for the shadows like the chronological dates of pieces of knowledge but are selfless adorers of substantial knowledge for its own sake. They do not mind who said what and when as long as what was said was a real aid for discovering truth. I am not a lover of that scholarship that misses the soul and hugs the skeleton : and I am grateful, even Mr. Gangoly impliedly admits my plea for a "series of authoritative lectures" on the subject.

It is now common knowledge that by the time of Vātsāyana art and literature in India had already touched their zenith. Otherwise these *sūtras* of his, even in their present form, would not have become a symposium of the sixty-four *kalās*—the marks of different branches of civilization and culture. Vātsāyana though cryptic is very comprehensive in his designs and execution. This text of Kāmasūtra we have today, for anything we may not accurately guess, may be a mutilated edition, like any other Sanskrit text for instance *Bharata-nātya* which is separated from it by only a small distance of time. There is no kowing exactly when these *sūtras* came to be written down into a text, or what text, if any, which Yaśōdara—of the twelfth century, as fixed by Mr. Gangoly—had when he composed his commentary *Jayamangala*. If the date of Yaśōdara be correct, about nine centuries at

least must have elapsed with an accumulated knowledge of these *sūtras* as well as that of their 'ancestors between them. It is clear from the commentary that Vātsāyana's *sūtras* themselves were based on earlier texts and popular conduct or *ācāra*. As far as I am aware the first and the earliest reference the '*Ṣadangas*' is contained in the verse,

" *Rūpabhedāhs pramāṇāni bhāva lāvanyayōjanam*
Sādrusyam verṇikā bhanga iti chitram ṣadāngakam "

quoted by Yaśōdara. These *sūtras* are no elaborate affair, clear in themselves, and needing no commentator's interpretation to assist the reader to understand their comprehensive import. So are Shakespeare's and Shelley's and Browning's and Tagore's lines. We usually attribute to the authors the meaning which the commentator has assigned to their lines. So it is no "glaring solecism" or inaccuracy of scholarship, either mine or Mr. Percy Brown's to ascribe the 'Ṣadangas' to Vātsāyana; for verily he would have meant them although they are not so patent from the text we have with us today. There is nothing positive in the text standing against such an interpretation. Hence it is purely a question of interpretation. A difference in it—if there be one—cannot warrant that 'black-flag' demonstration contained in the remark. I still hold that while Mr. O. C. Gangoly is technically right, myself and Mr. Brown are substantially sound.

The non-mention of 'Viṣṇu-dharmottara' which seems to be so near and dear to Mr. Gangoly's heart is again no mark of inaccuracy in scholarship or 'glaring solecism'. Nor does its mention, if and when made, amount to any big item of sound and accurate scholarship. In the face of what would follow in the further instalments of my article I regret I cannot regard Viṣṇu-dharmottara as a comprehensive text of practical tips to the Indian artists. Besides, it may be noted that my entire article on the SOURCES is but suggestive and not exhaustive as a thesis.

P. Sama Rao

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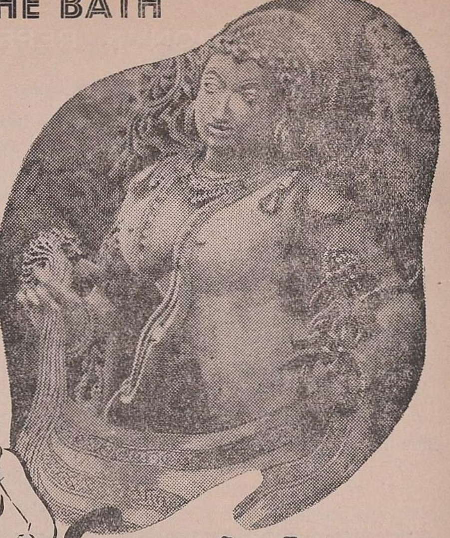

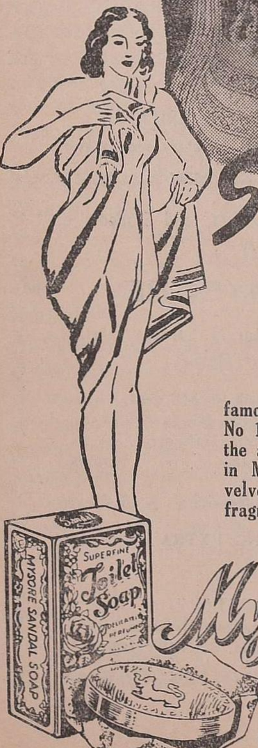

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